

KHAZAR UNIVERSITY

Faculty : School of Humanities and Social Sciences

Department: English Language and Literature Department

Major : English Language and Literature (British Literature)

MASTER THESIS

TOPIC: Characteristic features of Postmodernism in John Fowles' "The Magus".

Graduate Student: Malak Usubova

Supervisor: Yegana Abdullayeva, Ph.D

March - 2012

KHAZAR UNIVERSITY
SCHOOL OF HUMANITIES AND SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

ABSTRACT

OF THESIS FOR MASTER’S DEGREE

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“The Magus”.**

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Abstract

Object of research – The object of thesis is the aesthetic principles and theoretical problems of postmodernism.

The great English writer John Fowles was born in Leigh-on-Sea in Essex, England, on 31 March in 1926. He is the author of “The Collector”, “The French Lieutenant’s Woman”, “Mantissa”, “Daniel Martin”, “The Magus”, “The Ebony Tower”, etc. Being the main analysed object “The Magus” is a novel which is rich with elements of postmodernism.

Purpose of thesis – is to analyse “The Magus” from the view point of postmodernism and reveal the characteristic elements of postmodernism in the novel.

Functions of thesis are as follows:

- To identify theoretical-aesthetic features and general characteristics of postmodernism;
- To clarify aesthetic features of postmodernism in John Fowles’ “The Magus”;
- To reveal the theory of deconstruction in “The Magus”;
- To elucidate the idea “death of author” in the novel;
- To identify use of postmodernist elements such as allusion, intertextuality, game aesthetic in “The Magus”.

The master thesis consists of introduction, two chapters, conclusion and bibliography. In Chapter I which is called “Theoretical-Aesthetic Features and General Characteristics of Postmodernism” deals with the subject of the thesis theoretically. One may find different opinions about postmodernism and its development in the world literature in the Chapter I.

Chapter II is called “Elements of Postmodernism in John Fowles’ “The Magus””. Here it is possible to get acquainted with elements of postmodernism such as deconstruction, intertextuality, irony, game aesthetic, allusion, etc. used in “The Magus” by the author. It should be noted that comparisons were made with Charles Dickens’ “Great Expectations”, William Shakespeare’s “The Tempest” while analysing the these elements.

The results gained as a consequence of this thesis gets its description in conclusion. In this part, postmodernist elements such as intertextuality, death of author, game aesthetic, irony, allusion, deconstruction are underlined once more and with the help of these elements it is confirmed that “The Magus” is a postmodern novel.

Content

Introduction.....	5
Chapter I	
Theoretical-Aesthetic Features and General Characteristics of Postmodernism	15
Chapter II	
Elements of Postmodernism in John Fowles’ “The Magus”	43
Conclusion.....	60
Bibliography.....	64

Introduction

Modernists created the world where the author were both king and God at the same time. But postmodernists acted more differently, i.e. they put themselves against not only traditional world philosophy, science and culture, but also modernism itself. Postmodernists consider themselves like the supporter of perceiving the world, i.e. historical tradition in a different way. One of the writers who created some of his works on the basis of postmodernist principles is John Fowles.

John Fowles, who named one of “The 50 greatest British writers since 1945” by *The Times* newspaper, was a successful English novelist and essayist. John Fowles was not only successful novelist and essayist, he could be also called successful teacher.

The great writer of British literature John Fowles was born in Leigh-on-Sea, a small town about forty miles far from London, England, on March 31, 1926. John Fowles’ career can be divided into teaching career and literary career. Happenings in his teaching career can be felt in John Fowles’ literary activity. Obvious example to this is the novel “The Magus”.

Object of research – The object of dissertation is the aesthetic principles and theoretical problems of postmodernism.

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It can be said that John Fowles’ creative activity is rich. One of his novels which is going to be discussed is “The Magus”. “The Magus” is not just a novel where it has one script line, it is a

novel where different backgrounds incorporate, like historical, cultural, and philosophical background.

“The Magus” is one of the first works of the author. If publishing date was not taken into consideration “The Magus” should be considered author’s first novel. Though the author started to write this novel firstly, “The Collector” was published before it. Only in 1966, “The Magus” was published in Great Britain by Jonathan Cape. A revised version was published in 1977 with the Foreword of the author which shed light on several issues related the novel. While starting to write the story, Henry James’s masterpiece “The Turn of the Screw” refers to first factors which influenced the writer. Beside this masterpiece, John Fowles confirmed the importance of other three novels which played main roles. These three novels were: Alain-Fournier’s “Le Grand Meaulnes”, Richard Jefferies’ “Bevis”, and Charles Dickens’s “Great Expectations”. In the Foreword John Fowles confessed that he did not recognize the third book (Charles Dickens’s “Great Expectations”) influenced this novel at that time:

“The third book that lies behind The Magus I did not recognize at the time, and can list now thanks to the percipience of a student at Reading University, who wrote to me one day, years after publication, and pointed out the numerous parallels with Great Expectations. What she was not to know is that it is the one novel of Dickens for which I have always had an undivided admiration and love (and for which I forgive him so much else I dislike in his work); that during the earlier writing of my own novel I was even teaching it, with great enjoyment, as a set book; and that I long toyed with the notion of making Conchis a woman – and idea whose faint ghost, Miss Havisham’s, remains in the figure of Mrs de Seitas. One small new passage in this revised text is in homage to that unseen influence ” (6, p. 6).

“The Magus” can be considered complicated novel from the view point of time, location and its themes. One of the difficulties for the readers of the novel was the “meaning” of “The Magus”. After the publication of the novel, thousands of letters asking the question about “the meaning of the novel” were written to John Fowles. And the author was not actually able to reply all these letters. To my mind, another important issue in this process was that the author did not want to answer the letters. Because it is impossible to answer instead of someone else. It depends on a reader how he or she understands the novel. Of course, viewpoints can differ from each other. I think, it would be interesting for all of us if we get acquainted with the original version of one of the

letters written by Tima Priess to John Fowles and the answer written by John Fowles to Tima Priess:

2972 Morgan drive

Wantagh, N. Y.

April 24, 1966

Dear Mr Fowles

I am a senior in high school in the process of delving into myself and into ideas for answers to the questions which seem to plague all 17 yr. olds on the brink of entity.

I have just finished reading 'The Magus'. It certainly was one of the most extraordinary reading experiences I've ever had and I completely enjoyed it. But I don't really understand the book and it keeps digging at me because the book has become something that I just want to understand. I realize that you probably don't have an excess of spare time but I would deeply appreciate an explanation of the meaning of the book. I can't get at the meaning behind the meaning: the climax of reason, and the idea of "eleutheria". I hope I will hear from you soon. Thank you.

Sincerely yours,

Tima Priess

Dear Tima,

No, I haven't much spare time and even if I had I wouldn't spend it explaining my own creation. What one writes is one's explanation, you see, and if it's baffling, then perhaps the explanation is baffling. But two approaches – the Magus is trying to suggest to Nicholas that reality, human existence, is infinitely baffling. One gets one explanation – the Christian, the psychological, the scientific... but always it gets burnt off like summer mist and a new landscape – explanation appears. He suggests that the one valid reality or principle for us lies in eleutheria – freedom. Accept that man has the possibility of a limited freedom and that if this is so, he must be responsible

for his actions. To be free (which means rejecting all the gods and political creeds and the rest) leaves one no choice but to act according to reason: that is, humanly to all humans.

Best wishes,

John Fowles

“The Magus” which the draft version of the story and the novel itself belong to the 50s of the 20th century, has a kind of internal structure. In the book three feature levels such as real and mythological, historical and cultural can be observed. The first feature level, i.e. real and mythological, could be investigated through one of the major characters Maurice Conchis. The character Maurice Conchis was described like a magician, teacher, judge, millionaire, sometimes God who directed Nicholas Urfe’s life tempo. He creates new situation for Nicholas with the help of mystical games, theatrical performances. During the theatrical performances Conchis used mystical games to reveal Nicholas’s true thoughts, hidden wishes and his true nature. As it is mentioned above, historical reality can also be observed in the novel. Especially, World War I, battles took place during that time were mentioned in the book. Mainly, the battle Neuve Chapelle gets its broad description:

“The Germans seemed to stop firing altogether. Montague called triumphantly. “On, lads! Victoree!”

They were the last words he ever spoke. It was a trap. Five or six machine guns scythed us like grass. Montague spun round and fell at my feet. He lay on his back, staring up at me, one eye gone. I collapsed beside him. The air was nothing but bullets, I pressed my face right into the mud, I was urinating, certain that any moment I should be killed. Someone came beside me. It was the sergeant-major, I do not know why, began dragging Montague’s corpse backwards. Feebly, I tried to help. We slipped down into a small crater. The back of Montague’s head had been blown away, but his face still wore an idiot’s grin, as if he were laughing in his sleep, mouth wide open. A face I have never forgotten. The last smile of a stage of evolution.

The firing stopped. Then, like a flock of frightened sheep, everyone who survived began to run back towards the village. I as well. I had lost even the will to be a coward. Many were shot in the back as they ran, and I was one of the few who reached the trench we had started from unhurt – alive, even. We were no sooner there than the shelling began. Our own shells. Owing to the bad weather conditions, the artillery were shooting blind. Or perhaps still according to some plan established days before. Such irony is not a by-product of war. But typical of it” (6, p. 128).

The third feature level in the book is a cultural point. Several scholars touched this point in their investigations. One of these scholars is Barbara L. Hussey. In her “John Fowles’ *The Magus*: The book and the World” she shows the relationship between art and life in “*The Magus*”:

“John Fowles’ *The Magus* can be seen as a paradigm of the relationship between art and life and as such implicitly self-critical. It reveals the dilemma of the author who lives in the age of Roland Barthes and Alain Robbe-Grillet, as Fowles acknowledges he does, and who, while wanting to represent reality, is profoundly aware that literary “realism” is more likely to construct or transform than reveal the world. All around us, ‘things are there,’ Robbe-Grillet tells us, but these things are mysterious and alien and will not give themselves up through words. In our efforts to humanize them, we do violence to them. Reality, then, may be finally unknowable, or alternatively, a fiction – a framework of causality or temporality by which the imagination gives shape to the unrelatedness of things. The work of art, according to Barthes, is “what man wrests from hazard.” It is by this definition not a figure discerned in the carpet of existence but a structure imposed on chaos. John Fowles demonstrates a marked awareness in *The Magus* of this problematic relation between art and reality and does so in a more sophisticated manner than has often been noted.

John Fowles has exercised the latter option in *The Magus*. By presenting a paradigm not of the relation between art and life, he traces the demarcation between formal constructions and amorphous reality, the margin of the creative/interpretive activity as it transforms experience into patterns. The examination of this boundary allows Fowles to build a creative ambivalence about his art into the work and thereby maintain in a new sense the fine balance between flux and form that has traditionally characterized the novel. *The Magus* is at once an implicitly self-affirming and self-effacing work” (7).

This theme, i.e. the relation between art and life in “*The Magus*” is also touched point by Robert Scholes. Barbara Rommerskirchen wrote about Scholes’s analysis in her “Constructivism and Narration in John Fowles’ *The Magus*”:

“Robert Scholes’s essay, first published in 1969 in *The Hollins Critic*, in which he remarked that *The Magus* “has been denied the attention it deserves”, can be regarded as the beginning of the academic discussion of the novel. His analysis starts at the question whether there is an ethical commitment and meaningfulness to justify the formal virtuosity of the novel. According to Scholes this is a very interesting question “because it is precisely the relationship between the ethical and

esthetic which is the central theme in the book's structure of meanings." His approach, i.e. the problem of the relation between art and life, has been taken up by literary researchers again and again" (17).

Beside the theme 'art and life', another interesting issue in *The Magus* is the connection between ancient Greek myths and characters described in the novel. Actually, this issue will be broadly discussed in the Chapter II. But I would like to underline that there are some researchers who dedicated their researches to this matter. Among them we can find a name of Avrom Fleishman, Ellen McDaniel, Roberta Rubenstein, Berry N. Olshen. In his "The Magus: Fowles' Tarot Quest" Ellen McDaniel compared Tarot symbols and Conchis symbols, and found the relation between them. He considered that the characters Conchis (Magus) and Nicholas were repeated from the Tarot symbols. Ellen McDaniel wrote:

"The fool is the principal in the Tarot, for he is the persona who must travel the circuit of cards through a calibrated progression out of ignorance and frivolity into enlightenment" (13).

"The Magus" is a novel which it has philosophical basis, too. For Nicholas, main hero of the novel, existentialist ideas, enthusiastic fashion, unreal or fictional world is more interesting than the real world. While talking about existentialist philosophy in *The Magus* it should be mentioned that the author used the terms 'freedom' (elutheria) and 'ethics' in his work which the existentialist side of the novel was given with these terms. Existentialist philosophy and analytical psychology of CG Jung are the main ingredients of the novel from the philosophical point of view. Actually, these words belong to John Fowles, the author of the novel. About this issue Fowles gave his explanation with the help of the following words: "a kind of stew on the essence of human existence". John Fowles touched this matter in the preface of the revised version of "The Magus".

"The Magus" is a novel which draws attention of not only ordinary readers but also scholars. It is possible to get acquainted with summary of the novel by different scholars. One of them is Juan Galis-Menendez who pays more attention to the philosophical and psychological sides of the novel while summarizing it. In his definition he described Conchis as a mysterious and brilliant guru figure, reminiscent of Carl Jung:

"The young protagonist of this story, who is meant to be an educated "every man", dumps his loving girlfriend (because of his aversion to commitment) and goes off to a Greek island to teach at

a prep school. There he makes the acquaintance of “Conchis” – a mysterious and brilliant guru figure, reminiscent of Carl Jung – and becomes the victim of horrendous psychiatric experiments and tortures, while becoming enthralled and sexually involved with a beautiful woman, Lily, who may be two women. The experiments performed on him allude to myths, fables and to philosophical themes. In the end, he seems much worse off than before – and without the mysterious woman whom he realizes that he loves and for whom he must return to England.”

“The Magus” is a kind of novel where different points of view clash. These view points are actually opposite to each-other. These clash points showed that this novel was not simple one. “The Magus” is considered a dazzling work of fiction while others think it is just a puzzle. Roberta Rubenstein also pointed out this feature in her “Myth, Mystery, and Irony: John Fowles’ The Magus”. The following paragraph shed light on this matter:

“John Fowles’ novel, The Magus, is a cross between an intellectual puzzle and a dazzling work of fiction. If it does not succeed entirely as the second, it is perhaps because there is too much of the first. When it appeared in 1966, critical response was similarly divided. Some reviewers called the novel pretentious, boring, self-indulgent, while others (or the same reviewers) praised its originality, its ingeniousness, its spell-binding quality – or begged the question by terming Baroque or Gothic” (16).

In literature there are different views about “The Magus”, i.e. some researchers analyse it as a postmodern romance (eg. Cristine de Oliveira Busato), but some of them consider it a constructivist novel (eg. Barbara Rommerskirchen). For example, Barbara Rommerskirchen made some parallels between the reality and the perception of the world. She considered that one of the main ideas which belong to constructivism was also one of the central concerns of the novel. The following paragraph from her “Constructivism and Narration in John Fowles’ The Magus” gives us a chance to feel it clearly:

“One of the fundamental constructivist ideas is also one of the central concerns of the novel: The events at Bourani and the way in which Nicholas deals with them indicate over and over again that there is no iconic correspondence between our perception of the world and reality, but that knowledge is always based on interpretation and as such cannot be objective. Nicholas, however, is convinced that there has to be such a correspondence. He compares his "sense of reality" with gravity and thus expresses his certainty of knowing an objective reality that can be scientifically

proved. According to Ernst von Glaserfeld this conviction is "a widespread ailment [...] causally connected with the belief that 'reality' is what it is, quite independent of us." Conchis's fictional world forces Nicholas to doubt his sense of reality, though. Instead of being brought down to the facts by the 'gravity' of reality he feels "like a man in space, whirling through madness". The theories and hypotheses with which he repeatedly tries to put his experiences together to make a coherent picture of reality prove to be insufficient and futile. Nicholas is not able to put forward reliable theories about the 'real' composition of the mysterious world, and thus he only finds out what the world around him is not like. According to a constructivist point of view this is the only knowledge about the real world that we are able to acquire" (16).

Although several researchers consider "The Magus" ordinary one, the novel was chosen as one of the Greatest Novels of the 20th century. These novels were chosen by the following scholars and writers: authors Gore Vidal, William Styron and A.S. Byatt, historians Shelby Foote, Edmund Morris and Arthur Schlesinger Jr., and former librarian of the Library of Congress Daniel Boorstin. An interesting point about this list is that most of the novels chosen for the list were written prior to 1950. We are able to get acquainted with the names of the novels in the below given list¹:

- | | |
|--|---|
| 1. <i>Ulysses</i> , James Joyce | 51. <i>The Naked and the Dead</i> , Norman Mailer |
| 2. <i>The Great Gatsby</i> , F. Scott Fitzgerald | 52. <i>Portnoy's Complaint</i> , Phillip Roth |
| 3. <i>A Portrait of the Artist as a Young Man</i> , Joyce | 53. <i>Pale Fire</i> , Vladimir Nabokov |
| 4. <i>Lolita</i> , Vladimir Nabokov | 54. <i>Light in August</i> , William Faulkner |
| 5. <i>Brave New World</i> , Aldous Huxley | 55. <i>On the Road</i> , Jack Kerouac |
| 6. <i>The Sound and the Fury</i> , William Faulkner | 56. <i>The Maltese Falcon</i> , Dashiell Hammett |
| 7. <i>Catch-22</i> , Joseph Heller | 57. <i>Parade's End</i> , Ford Maddox Ford |
| 8. <i>Darkness at Noon</i> , Arthur Koestler | 58. <i>The Age of Innocence</i> , Edith Wharton |
| 9. <i>Sons and Lovers</i> , D.H. Lawrence | 59. <i>Zuleika Dobson</i> , Max Beerbohm |
| 10. <i>The Grapes of Wrath</i> , John Steinbeck | 60. <i>The Moviegoer</i> , Walker Percy |
| 11. <i>Under the Volcano</i> , Malcolm Lowry | 61. <i>Death Comes for the Archbishop</i> , Willa Cather |
| 12. <i>The Way of All Flesh</i> , Samuel Butler | 62. <i>From Here to Eternity</i> , James Jones |
| 13. <i>1984</i> , George Orwell | 63. <i>The Wapshot Chronicles</i> , John Cheever |
| 14. <i>I</i> , Claudius, Robert Graves | 64. <i>The Catcher in the Rye</i> , J.D. Salinger |
| 15. <i>To the Lighthouse</i> , Virginia Woolf | 65. <i>A Clockwork Orange</i> , Anthony Burgess |

¹ John Fowles' website - <http://www.fowlesbooks.com/magus.htm>

16. ***An American Tragedy***, Theodore Dreiser
17. ***The Heart Is a Lonely Hunter***, Carson McCullers
18. ***Slaughterhouse Five***, Kurt Vonnegut
19. ***Invisible Man***, Ralph Ellison
20. ***Native Son***, Richard Wright
21. ***Henderson the Rain King***, Saul Bellow
22. ***Appointment in Samarra***, John O'Hara
23. ***U.S.A. Trilogy***, John Dos Passos
24. ***Winesburg, Ohio***, Sherwood Anderson
25. ***A Passage to India***, E.M. Forster
26. ***The Wings of the Dove***, Henry James
27. ***The Ambassadors***, Henry James
28. ***Tender is the Night***, F. Scott Fitzgerald
29. ***The Studs Lonigan Trilogy***, James T. Farrell
30. ***The Good Soldier***, Ford Maddox Ford
31. ***Animal Farm***, George Orwell
32. ***The Golden Bowl***, Henry James
33. ***Sister Carrie***, Theodore Dreiser
34. ***A Handful of Dust***, Evelyn Waugh
35. ***As I Lay Dying***, William Faulkner
36. ***All the King's Men***, Robert Penn Warren
37. ***The Bridge of San Luis Rey***, Thornton Wilder
38. ***Howards End***, E.M. Forster
39. ***Go Tell It on the Mountain***, James Baldwin
40. ***The Heart of the Matter***, Graham Greene
41. ***Lord of the Flies***, William Golding
42. ***Deliverance***, James Dickey
43. ***A Dance to the Music***, Anthony Powell
44. ***Point Counter Point***, Aldous Huxley
45. ***The Sun Also Rises***, Ernest Hemingway
46. ***The Secret Agent***, Joseph Conrad
47. ***Nostromo***, Joseph Conrad
48. ***The Rainbow***, D.H. Lawrence
49. ***Women in Love***, D.H. Lawrence
50. ***Tropic of Cancer***, Henry Miller
66. ***Of Human Bondage***, W. Somerset Maugham
67. ***Heart of Darkness***, Joseph Conrad
68. ***Main Street***, Sinclair Lewis
69. ***The House of Mirth***, Edith Wharton
70. ***The Alexandria Quartet***, Lawrence Durrell
71. ***A High Wind in Jamaica***, Richard Hughes
72. ***A House for Mr. Biswas***, V.S. Naipaul
73. ***The Day of the Locust***, Nathanael West
74. ***A Farewell to Arms***, Ernest Hemingway
75. ***Scoop***, Evelyn Waugh
76. ***The Prime of Miss Jean Brodie***, Muriel Spark
77. ***Finnegans Wake***, James Joyce
78. ***Kim***, Rudyard Kipling
79. ***A Room With a View***, E.M. Forster
80. ***Brideshead Revisited***, Evelyn Waugh
81. ***The Adventures of Augie March***, Saul Bellow
82. ***Angle of Repose***, Wallace Stegner
83. ***A Bend in the River***, V.S. Naipaul
84. ***The Death of the Heart***, Elizabeth Bowen
85. ***Lord Jim***, Joseph Conrad
86. ***Ragtime***, E.L. Doctorow
87. ***The Old Wives' Tale***, Arnold Bennett
88. ***The Call of the Wild***, Jack London
89. ***Loving***, Henry Green
90. ***Midnight's Children***, Salman Rushdie
91. ***Tobacco Road***, Erskine Caldwell
92. ***Ironweed***, William Kennedy
93. **The Magus**, John Fowles
94. ***Wide Sargasso Sea***, Jean Rhys
95. ***Under the Net***, Iris Murdoch
96. ***Sophie's Choice***, William Styron
97. ***The Sheltering Sky***, Paul Bowles
98. ***The Postman Always Rings Twice***, James Cain
99. ***The Ginger Man***, J.P. Donleavy
100. ***The Magnificent Ambersons***, Booth Tarkington

Of course, to have a work among these novels is a great success for the author, and also for the novel itself, too. Actually, flourish of the novel continues. It was recently published in a new Modern Library Classics edition.

“The Magus” is a novel which draws readers’ attention not only by its internal structure or content, but also by its last lines:

“cras amet qui numquam amavit quique amavit cras amet” (6, p. 656).

As we know these lines were taken from anonymous Latin lyric named The Vigil of Venus (3rd century A.D.). There are some translated versions of these lines. Mainly, the below given translation is taken as a major one:

"Tomorrow let him love, who has never loved; he who has loved, let him love tomorrow."

Another translation of these lines belongs to Andrey Kravtsov, Professor of New Mexico University. He translated it like the following:

"Let those love now who've never loved; let those who've loved, love yet again."

To my mind, it does not matter how the words were translated, the main thing is that translators were able to provide essential idea of these lines.

Taking into account all above mentioned, we can say that John Fowles achieved what he wanted to create. He was able to realize his wish, i.e. to set up his novel as he wanted, and also to draw attention of both readers and researchers. Undoubtedly, “The Magus” can be considered one of the grandiose works of postmodernism.

Chapter I. Theoretical-Aesthetic Features and General Characteristics of Postmodernism.

The Term “Postmodernism” was used before in a wider sense - everything after Modernism. It is so difficult to draw the line between Modernism and Postmodernism that they are trying to find the answer to this question in one magazine abroad. We can differentiate Postmodernism from Modernism only in a theoretical level. We cannot learn the difference between these two phenomena immediately, having in mind the intellectual and artistic achievements of last century. But let's begin:

1. Modernism is a weak urbanizational style of mature industrial society, and it is inclined to the non-healthy monstrosity, individual self-subordination and making it a method of social-economic mechanism. It possesses the tendency to simplification and unification of the demands ('House-car for living' by Corbusier), the antihumanism in political level (different totalitarian systems) and even conception of building the space.
2. Postmodernism is a style of the post-industrial society, contemporary, up-to-date, informational technology. In contrast of Modernism's abstract intellectualism, Postmodernism states intuition, sense, instinct and subconscious. Postmodernism has the features of multi-idea, mix of tastes, and also providing demands in maximum spectrum. O.Huxley stated all this in 1939, by saying: “This is a century of advertisers”.

Postmodernism has the inheritant connection with the philosophies before itself. Already on the first half of XIX, Hegel's student S.Kjerkegor (1813 - 55) states against the claims of mind. We can put several reasons of Modernism and Postmodernism's parallel existence. Therefore, it is not necessary and correct to build modern-postmodern chronological bounds.

The authority of intelligence goes down by the illusions in real world. And this creates the following problems: becoming strangers – subjects become stranger to objects, materials to mentals, human to nature. The followers of E. Husserl Merlo-Ponti and others see their achievements in trying to eliminate the dualism and subjectivism of modernist epoch, the inclination of reality to its limits, and trendsentialism. However, one of the polars overcame the attempt of synthesis of objective and subjective. For instance, in E. Husserl's works – the connection of transcendentalism to subjectivism. Therefore, the elimination of the process of dualism which is peculiar to modernism continues nowadays.

Nowadays the process of 'becoming strangers' is in such a level that even strange languages, cultures, and phenomena are comprehended as their origin ones. They are combined in a way one likes it. U.Eco states in his speech of 'The lost confidentiality in private life' in the conference on the topic 'Privacy' in Venice, 2000: "The first thing lost in the internet and globalism is the concept of border" (29, p. 148). The intellectuals, migrants, people with double citizenships, political refugees from the III World countries are based on the dialogues with postmodern world elements as well as the transcultural and multimedia, mutual information and openness and multi culturalism. It is known as post-utopian thoughts in politics and as post-rationalism in philosophy, as antiutilitarianism in ethics.

Postmodernism does not accept any limitations or hierarchy looking from the neutral point of view. Postmodern does not stand by a common language, the category of single values, phenomena explaining everything, and those concepts as God, Absolute, Logos, Truth in philosophical meaning. This brings the loss of the meaning centre creating dialogue centre between the reader and author. Such kind of theme is polysemantic, and has endless interpretational opportunities. The source of the additional information is not the author, but more important the way it is expressed.

Philosophy loses its limits and starts to exist in movies, prose in "damaged" form. Philosophy does not require special theoretical preparation, it is a non-professional activity field; Among the postmodern philosophers there are directors, authors, composers, because the status of the philosophical discourse has been changed. It is an assignment to see the philosophy as the metadiscourse (18, p. 89).

There are such directions as semiotics (in Greek "semeion"-a sign), poststructuralism (fight against the total structure), deconstructivism (deconstruction of the hierarchy) stood by the Postmodernism's aesthetics. The concrete experience that Postmodernism takes its benefit from its Poststructuralism: if it limits itself with the literature, the contemporary art, philosophy, science, politics, economics, etc become the theoretical upper structure of Postmodernism. One of Postmodernism's basic features is the more true from the truth, the rejection of the previous status of the truth ("truth as correspondence"). The lack of Transcendental truth does not mean the lack of the truth category according to the appropriate procedure which welcomes our demands, now the truth is accepted as the general agreement and solidarity. Instead of the previous statement of knowing the exact reason, the term 'trace' appears in this sense. The category of "Essence" is not accepted, the game and coincidence become the main power. From the categories like Truth,

Essence, Aim, or their rejection of the previous status of them is the same as the rejection of Philosophy of the concept of fundamental-category. Therefore, the postmodern philosophers state from the point of antifundamentalism view. Postmodernism states the irony against the metaphysics. During all the periods of the history of Philosophy there have been such concepts as truth, unity, scholasticism, concept, creature, substance (modernism), intelligence. Postmodernism puts forward the inner and simple features of one thing against the transcendental concepts and as well as the transcendency itself. The Uncertainty of Postmodernism makes itself one of its central intellectual practices. Relies on its intellectual experience of reconstruction of previous structures.

In the suspicion on the opposite to the traditions, Postmodernism passes all the possible limits: crossed on the history and names, mixed the style and time, changed the theme into the schizophrenic adventure and to collage of the anonym quotes, started to play away from of all the grammatical and stylish rules, mixed the saint with sin and top with bottom. Its concept can be explained as “the game with the dead forms”. As there is no unique school or trend of Postmodernism, it is not possible to add the noun “postmodernism” as unambiguously to something. However, Western Postmodernism experience allows us to differentiate several following features of Postmodernism. These are not obligatory, these are the features observed in different combinations: replacement of the hierarchic and vertical relations with the horizontal ones; rejection from the metacodes (codes of the codes), the idea of metodiscourse, universal language, from the thought of contradictions (white and black, good and evil etc.) world’s virtuality, interface, the general attention to the content, crisis of authorship, and the central status of events. In accordance with this, the second class journals- diaries, vocabularies, notes, comments, letters (e-mail, mail-art, junk-mail, the mails from unknown addresses etc.) are getting more topical.

“What we call postmodern? I must admit that I have difficulties to answer the question as I have never understood clearly the word ‘modernism’ itself. The author of this sentence is Michelle Foucault, the ideological father of Postmodernism. He stated all this not for the width of his conception, simply for the real contradictions which can avoid the theory of recent active modern epoch claiming to be the relative perfect social doctrine (31, p. 27-37).

Modernism, protesting the values in such traditional areas as art, literature, politics, philosophy, and all the areas of society, expressed to build the world on the new principles; rejected the world described the way it is (mimesis), it brought the Style cult which sees the maximum subjectivity of the creative author as an aim; created the space of the author being the

God and King at the same time. Postmodernists improved their theory and by this way, they put forward not only the traditional world philosophy against the science and culture, but also against the Modernism itself, brought the principle of reestimate of the values, not their rejection. On one side, we cannot reject the genetic heredity of Postmodernism in the connection with Modernism. They have some similarities. As it is visible from the Postmodernism term itself, it inherits the majority of the ideological direction, mechanism and rules system collection, and first of all, inherits the principle of dessentration and innovation, but it also subjects most of the things into deconstruction, nor history, neither author admits the beginning. Modernists stated as the radical denials of the historical tradition, however, Postmodernists stated tolerantly as defenders of compehension of the historical tradition in other way.

In human history we can differentiate the post-Postmodernist tradition from the modernist, postmodernist, teosentrist one with the principles of cultural- historical tradition.

POST – POSTMODERNISM (KVASIUNIVERSALISM)



POSTMODERNISM (ANTIUNIVERSALISM, PLURALISM)



MODERNISM (HUMANCENTERALISM, UNIVERSALISM)



THEOCENTRISM (GODCENTRALISM, THEOLOGISM)



CULTURAL SINCRETISM (NATURE-CENTRALISM) (37, p. 56).

Let's follow the investigation of the unknown by starting to speak about the known truths. It is known that sincretic culture is characteric for the beginning of the humanity, it is associated with the aliveness of nature and MultiGodness. In Theocentrism comes the UniGodness instead of MultiGodness; God is the only authority as the founder of the World and the carrier of the true knowledge; As the imprints are given only to the 'selected ones', they can only address to God

directly. Human wholly depends on the God, their all activities are under the control of the God. During the enlightenment period, wholly formed Modernism stood by the discovery idea of the cultural-scientific traditional creature of universal rules; the possibilities of the human intelligence are infinite in such fields as science, culture, production, creativity. If the only source of these rules were the God, in Modernism epoch, Human stands in their place; The comprehension of the objective laws with the appropriate scientific methodology becomes the main direction and mechanism. Its concept in more exact form is presented as being unemotional of the scientific objectiveness in Positivism. This idea was the means of revealing the objective laws understood as the features of the substance of Psychology.

Universality searches were the characteristic feature of all the fields of Human Activities in Modernism. The universal places of residences became the industrial building style for decades in architecture.(famous “khrushovka”s, “stalinka”s...). To all the surnames the same clothes were produced. It came to the agenda finding the original structure of structuralism-theme in literature.The production conveyor happened in factories. The socialist-utopists’ ideas were built on the universal equality principles in the development of the social system. B.Skinner (1904-1990), the famous professor of Harvard University writes that as in Modernism psychology learned one’s universal speech rules, as sociology experienced one’s possibilities of equality of the human-beings, - human was equalized with the test rats. Nature is made upside down in the way the human wants it, the directions of the rivers are changed. However, the Achilles’ toe showed itself in the connection between time and Universality-science, fictional culture, progress in production got in brake. The development of the industrialization brought all the cities look alike. Human theme in Literature got the level of different form, content, colours. The attempts of realization of the structural ideas in Literature created many novels, but they did have the uniqueness. The application of the universal principles into the society brought the fascist, totalitarian, and authoritarian unions. Development suddenly slowed down. “For the first time the concept vanguard became useless.”-saying, “Documenta-Press” stated in the art international exhibition in Cassel (august 1987). All these wanted the solution together, in that case, instead of Universalism came the Antiuniversalism. The professional directions passed their ‘post’ periods. Poststructuralism, substituting Poststructuralism in literature, denied the universal writings of the graphic themes; In 1950s the neo-romantic school was founded in France, its founders’- Alain Robbe-Grillet, Michel Butor, Nathalie Sarraute, Claude Simon’s novels without any script, hero and about the things, schosism conception, the non-subject literature philosohpy appeared; a new

approach to the historical events, and also the existential problem which stands in the centre of numbers literature forced out the human. Liberal principles replaced the totalitar, faschist etc. universal managements and gave the rights to the personality, “difference” was set to, the rights of minorities were defended. According to antiuniversalism, it was appreciated to see the polytheism not as the primitive way of thinking, but as the more developed form of the monotheism. In order to affirm this thought, we can give an example from the article ‘Support Polytheism’ published in the book ‘Farewell to the one who is principal’ by Markward, stating it is not an improvement for the human to pass from Polytheism onto Monotheism, there had been declines, because totalitarianism is against the monomythologism and monotheism.

If it is possible to live, write, draw, compose without winners, in that case, these are extra and there is a need to get rid of them. This modernist rejection continued till the gender revolution in Hamburg in 1968. People declined the clothes and were on the streets nude. As a result of rejection, they understood they stepped the period when all the human were without outfits and that it was for them the primitive historical time.

In Psychology of Modernism, as we speak about the preferable influence of the Psychoanalytical method, in comparison, we can have a look in the situation of Psychology in Postmodernism. K.J. Gergen talking about the Psychological situation in Postmodern period, stated 4 fundamental features: 1. Lost of investigational subject. Postmodernists raise such a fundamental issue that their language is a gay mirror for this world, and as a result of this the investigational subject becomes kind of game thing, being multitype. 2. The transition from the thing’s iniversal features, into the historical conditions and into the critical self-reflexion. 3. Let us remind you that the experimental method of Modernists replace the human with the automatic machine, its behaviour is considered as the crop of the external input, overall, its activity and fruitfulness were denied; the initiality of knowledge was being claimed by the artificial isolation, strangeness process was claimed with the initiality of the knowledge. 4. Destruction of the great story of progress. In frame of Modernism, the development of scientific knowledge was seen as the removal of the difficulties on the way to the approach to real knowledge; In Postmodernism, the investigation is denied as means of approach to knowledge. If in Modernism, the deep psychology was the main method of psychoanalism, in Postmodernism the connection of psychology with the daily life is described and the aim is not searching for the truth, but to offer the alternative option for the variety of explanation of this or that accident. Diatropics (the idea of multimeasureness of biological development) comes forward. While drawing the sketches of the future psychology,

L.A.Parwin stated the development perspective of the width of multivariety, pluralism, and widening of horizons (34, p. 303). Personality complexity is the complexity of the various approaches to them. The hegemony time of some method already expired. The modern personality tears the personality with the mutual connection of conflict with integration and changes with permanency. The free conscious makes it free and autonomous to choose human's own way and to evaluate its possible results without facing any barriers on its way.

It is said about Poststructuralism which denies the structuralism of Modernism and Deconstructivism which denies in its turn, the constructivism of Modernism that they took the history to philosophy and philosophy to poetics. The main object of Modernism was human, and Postmodernism's main object is theme. One of postmodern leaders P.J.Derrida calls it "Mister Theme". In philosophy postmodernism is like liquid- it can flow into all the philosophies: it is ready to cooperate with both analytic and phenomenology, and pragmatism. Postmodernism is a philosophy of postindustrial society which replaced the traditional society in Modernism. The most valuable thing in this society is information, the political-economical values of modernist epoch authority, currency, exchange, and production undergo deconstruction. In Postmodernism, "common mix" and laughing to everything play a great role. According to U.Eco's saying – we live in such a period that, all the words have already been said, therefore, in postmodern culture all the words, even a letter is a quotation. In postmodernism's traditional meaning, as there is not unique genre, it is considered as a situation. It is kind of a cultural being which determines the conscious. It must be considered when saying a word in concrete area of Postmodernism that, it is not about the "genre canons", "style features", but it is mostly about some aspects of creative behaviour. Let's count some aspects which differentiate Postmodernism from Modernism: "double coding"- means a game of the author with several meanings, the intellectual reader takes deeper, but ordinary reader takes which is on the surface, reachable and can be understood by most of all among those meanings. In Rene Magrit's painting under the title of "This, is not a pipe", the following words are written: "this, is not a pipe!". With this, author makes the conflict with word and eye contacts. It is an example of double coding. Various limits and barriers in genre and outlook - are mostly about the dualisms, and logic. That logic which divides the world into two: true-untrue, real-unreal, good-bad, white-black. Irony, direct and secret quotation, scepticism, and game; in principle, it is not possible to say new thing, it appears as a system creator of the fictional thought. Nothing is ideal, the understanding of the being by theme and the remove of the limits of reality.

I.Hassan has systemed 31 features of postmodern works (9, p. 2). There are some of them:

1. The cult of non-determination, and those who make mistakes;
2. Fragments and montage principle;
3. Decanonisation, struggle with the culture's such central traditional values as logos, human being, etnos, author;
4. Psychological and symbolical surface; "everything happens on surface", "we are without language, but we stay with the language games";
5. Stillness;
6. Positive irony. This irony shows the universe's pluralism and approaches metaphysics;
7. The mix of genres, style syncretism;
8. Performance in front of audience and crowd, taking into account the interest of audience.(if in Modernism in the question 'to possess or to be'(Erich From), the preference was given to the second one, in Postmodernism the principle "to be, to make some idea about yourself is truly more important than the way you are" works well. (author.);
9. To try to possess the communication means. Aim-game;
10. Break;
11. Metonymy instead of metaphora.

Beside rock, neomythologism expresses in itself the transition from Modernism into Postmodernism. It has been created as the reaction to the positive conscious in 19th century. The traces of it can be seen in Dostoevski's works and Wagner's operas. The concept of Neomythologism is the interest raising in studying the classic and archaic myth in all the cultures. We can relate to these ethnographic investigations such great personalities as Frazer (from ritual - mythological approach), Cassireri (from symbolological approach), Levi-Bruhl (from ethnographic approach), C.Levi-Strauss, W. Turner (from structuralist approach), R. Bart, M.Fuco (from poststructuralist approach). Mythological scripts and motives were used in "some parts" of literary works: As the exact example for this we can show the myth of Odyssey in J.Joyce's "Ulysses" as the second plan. Beginning from 1920 years by Modernism improving, almost all the fictional theme used the myth directly or indirectly. It was described in Thomas Mann's "Magical mountain" Tangazer spends 7 years in Venera's magical mountain; in the very author's "Josef and brothers" Bible and Egypt myths; in W. Faulkner's "The sound and the fury" the Bible myth; in F.Kafka's "Process" and "The Castle" the complicated connection of the antique and Bible myth; in M.Bulgakov's "Master and Margarita" Bible myths. Mythological twins, Gods, heroes

sometimes fill the spirit of the culture on behalf of rural inhabitants. In Russian literature, more exactly in A.Bely's "Petersburg" the conflict is described between senator Apollon and his son Nikolai. Nikolai must kill his father by putting bomb into his study in cooperation with rebellious-terrorists. This Edyp motive is the mythological episode characterized as the father-son conflict. The main mythologem of the work is Petersburg itself, its being built on the water and the myth on its founding as well as its destruction. The novel was written with hard metric prose which increases the mythological effect. No myth is named in Kafka's novel, but on the basis of "Process" the history of John (Yehya); The God took his family, real estate, and made him be ill with leprosy. In "The Castle" the farmhand K's useless attempts and troubles remind us the cursed Sisyphus who took the stone every time and fell it down again. A. Camus gives the philosophical explanation of this process. In Thomas Mann's "Doctor Faustus" two myths are face to face - the middle ages magician, the legend about Dr. Faustus who sold his soul to evil (the main hero of the novel, composer Adrian Leverkühn infects the illness in brothel and makes contract with the evil in his fantasies. One of the prototypes of Leverkühn is Nietzsche, the other is composer Arnold Schönberg) and Wagner - Nietzsche myth. After the second world war, the neomythologism has become such a traditional and used tendency that even it influenced to J. Updike's "Centaur...". Postmodernism made the neomythologism alive and raised the attention for it, at the same time, deprived it from the role of the most valuable cult.

As we stated, there is no exact and limited theory of Postmodernism. It is true that the events always forecome the theory. But we don't expect the theory of Postmodernism to form in the traditional way, there is no stable and unique themed philosophy of Postmodernism. By the way, J. Baudrillard notes that he wishes he could write such a book that every sentence of it would begin with the word "maybe". Postmodernism is the last philosophy which is against the absolute theoretical basis of philosophy. So, Modernism was the tradition based on the explanation of Europe's rationalism, and the universal rules of the concept and also principle opportunities. And Postmodernism considers the mutual relations based on the acceptance of the ideas' rights which states the "in another way" for culture, and as the basis of conscious deepening, pluralism which gives lots of opportunities and alternative choices. The Middle ages' philosophy was the Godcentrism, and Modernism is Humancentrism. In Postmodernism the ruling idea is multicentrism, policentrism or non-centrism.

Postmodernism put all the authors of Modernism face to face with the questions by analyzing and valuing the career of them. For instance, V. Pelevin had re-valued F. Nietzsche's thesis

“God is dead!” which has the features of Modernism in this way: “If they are dead, then they were not God at all”.

Postmodernism put forward the conception of “author’s death” stated: the importance of theme, activity, discourse ideology, not the of personality one, Modernism authors put forward thesis “More important is not the one who says but the one which is said” against the totalism policy.

Postmodernism’s different features: re-valuing the wellness values of cultural, hipercultural and historism of human-being. It is characterized by the ierarchy of differences: while seeing from neutral point, as all the myths, histories, culture, life styles have the special value, they don’t have the ierarchy values. In contrast to Modernism, Postmodernism criticizes all kind of authorities: because authority always has the repressive (pressure) character. Postmodernism is tolerant and skeptic, denies to recognize the main periods of Western Civilization. Postmodernism does not approve the iudie-christian history promising to take the one into the bright future, Hegel’s philosophy, positivism, XVIII century educationist’s social-development theory, Marxism, evolution conception, modernist culture (12, p. 30). As for us, Modernism is the first culture giving importance to the time; work, distance, historical phenomena are measured based on time. In contrast with Modernists, postmodernists denies the world history’s period of past, present and future. This, mainly, is connected with the suspicion on the development. In postmodernists theory present - is not the anticipation of future but the repetition of the same cycle. Postmodernist philosopher M.Serr puts forward the argument against the division period of time - past, present, future. Human is the one expressing the complex of ideas on the thing made by their hands appeared in different times. If we take into account the modern automobile model, it is the production of the scientific-technical ideas of different times. Some part of it was invented in the beginning of the XX century, other 200 years before, the wheel in neolit period etc. M.Serr writes: the same thing relates to the moral values. We cannot say Platon’s ideas do not relate to our modern world, as most of his philosophical ideas are also very topical for our society. This kind of approach shows that historical process seems like the chaotic flow of events, technical inventions, moral values and facts. To the Postmodernist fictional works the time montage is peculiar: Catherine II and the Head of Current Executive Border of some district of Baku, and U.Hajibeyov and USA President G.Bush are talking at the same table, “Mona Lisa” is drinking Coca-Cola, etc. Time Montage elements are very important so that we can see this in Nizami’s works as well. In Nizami’s ‘Isgendername’ who is expressing himself from the point “Thought

does not have time”, the council with different times’ 7 philosophers is described in the novel. Thus, he approaches to the philosophical history not as a history, but as a philosophy.

Chaos is the cultural space for the things belonging to different areas. As Postmodernism prefers Chaos rather than space itself, its work is the sign to the world’s chaotic beginning and scenery. If Postmodernism was a saint book, it would begin like this: “at first there was chaos”. Eco states about J. Joyce’s “Finnegan’s wake”: “If it is a saint book and tells us at first there was a chaos” (4, p. 471). Chaos - is a natural happening, it is obligatory in some moments. Postmodernism - in the most ordinary explanation, is the cosmopolitanism in the relation of the different directions which Modernism’s essence is based on. If Modernism is an attempt to the newest sign system - production, Postmodernism - is the impossibility of creating the newest sign system - production. Postmodernism is the influential superiority of information; thus, we can also discuss the false information spaces. In internet, the global information space, as there is no censorship, we can share any information we want, and as a result we cannot differentiate the false one from the true one. When we begin to perceive the world by internet, in our thought the world and human form such an influence that there false and true information lose the strength in the flow of the same information and the common views on the system are destroyed. Communication steps on the new level. Nizami is dualist, and in chaos there is no dualism. When there is more information than needed, it loses the discreteness and any information without concept is possible. Perceiving the world as chaos - is pointed like “postmodern instinct”. Postmodern instinct was the main basis the 1980-1990s’ works got influenced by (J.F. Lyotard, A. Meco, W. Welsch, W. Leich etc). Postmodernism’s impression models about the reality is ‘building sequences as non-sequences’ as W. Leich stated. In Postmodern mirror the world is “actual, chaotic and in different types” (Jaymeson). This approach is the ‘life style’ in postmodern culture. Postmodern instinct is as well the character of the teenagers’ behaviour subculture and youth music culture. All the researchers note the idea of chaos on postmodernism’s philosophical (C. Bertens, S. Best, A. Heller, F. Feher, S. Lash etc). While explaining the world, Postmodernism denies its whole idea, hierarchic structure, centralism and sequence of harmony. As for M. Foucault, we live among the damaged things, without having the exact measures, staring coordinators. We don’t believe in original completeness or the final totalism waiting for us in the future. Therefore, in postmodern literature the metaphora “ruins” is widely spread in such works as - J.L. Borges: “In frame of ruins” and also J. Derrida’s “Autoportrait and other ruins”. In order to show the difference of the approaches to the world of both modernist and postmodernist

philosophers, let's have an attention on the theorist Arendt's approach: "I am addressing to those who are learning Metaphysics and philosophy history, there is no chain of tradition any more and we are not able to repair it. There is no sequence of the past. We have past, but it is only fragmental". For Jameson, foreseeing the future, accident, survivor, this or that kind of ideology, art, end of social class, leninism crisis, crisis of social-democracy - all these are connected in one - in Postmodernism. It is impossible to give the complete metaphysics of the world from postmodern instinct point. Postmodern covers all the sides of perceiving world in frame of paradigm - conscious becomes means and production of the perceiving chaos. In Verbal sphere this brings to the non-canonic strategy in discursive sphere as it is stated in K.Lemert's "impossible glossary". As for I.Hassan, world is the destruction process of things, "cosmic chaos" comes from it, and this brings to the theme's non-stable semantics (chaos of signs, chaos of directional signs, chaos of quotes, etc). These are expression and echo of the cosmic chaos. According to T.Dann, the meaning is not commonly approved reality case, it is more epistemological and ontological problem of individual isolated from the world which is in chaos itself. In difference with the classic tradition directing the meaning, in postmodernism the meaning world has the problematic status. J.Kristeva called it as "assurance to the meaningless of being" (11, p. 23). As for J.Bodriar, we live in such a universe that it is becoming into much more information rather than sense. In other words, "sense accident" or "sense implosion" happens in postmodernism. According to M. Foucault, contemporary mentality is characterized by the complete belief denial to the sense; sense is not endless generous.

"Chronos", "con" and so on are related to the postmodern concept apparatus. "Eon" meant "century" in antique period, in the beginning of christianity it meant "world". Now - is mathematical moment, sequence and the moment not being the same is divided into past and future. Eon is - past-future, it is occurred in division of continuous abstract current moment. Chronos is the abstract time in consideration of quantity intervals.

In contrast with modernists, postmodernists express their thoughts not with serious logical judgements, but prefer analogies more. It seems that the word flow is coming without any logical fittings. It is enough to look through the sentences in the book by Postmodernist philosopher J.Deleuze under the name "Differences and Repetitions" (28, p. 208). Besides, denying intelligence, reality, contradiction, discussion of classic philosophy, Postmodernists look at the historical past as the artificially built construction. In contemporary philosophy, postmodernism as the the ruling position made suspicion of the history, historical source, objective truth,

fundamental and methodological principles of historical cognition by sharing its influence to all the humanitarian knowledge spheres. Postmodernists declare that: history is a text, historian's text obeys the rhetorical rules as well as narrative discourse. Historical investigation does not differ much from belletrics. Lie, truth, reality are considered old words. Postmodernists value all the classic philosophical values again. It is very easy indeed to differ modernism from postmodernism. In Modernism the attention is towards the human, in Postmodernism towards the text. Postmodernism - is text's autoportrait. According to Postmodernist idea, the one accepted as reality is actually the impressions about the reality depending on the point of view of the observer. At that time, human's conception is obeyed to the changing reality reviews. Postmodernism stated making lots of realities not depending on each-other and not expressing text's reality.

The main petting of the classic modernism - parody was substituted by pastiche in postmodernism. Parody - was the second work - out of text structure on purpose of game. (30, p. 188). In ancient greek parody means "para"-vica verae, "ode"-song, -"vica versa of song" which laughs at the author's characteristic features. Postmodernism's pastiche (pasticco- mix prepared from other opera pieces) put itself against modernism's parody because, there is no serious object to make parody of. According to the contemporary researcher O.M.Fradenberg, only "live and saint" one can be made as parody. During Postmodernism period, nothing is saint and live. Jacques Rivette created pastiche example by publishing novel-quotes of 750 quotations of 480 authors under the name "A ladies" (1979). Eco, Hassan, Jameson and others created the theoretical basis of pastiche. The writer M.Butor says: "Quote is for me the fundamental method of contemporary literature" (27, p. 26). From the Postmodernism point of view, any theme is shown as the quote system (non-system) in any culture (and all the culture). The substitution of the Modernist intertextualism with the hypertextualism is because of that reason. The point of view is already aside the limit of the border, theme, performance and audience. It is impossible to define, imagine or describe its place. The audience, artist and reality itself have changed a lot. The artist looks at himself. In Postmodernist culture, the describing subject is the description (theme) itself, its creating process and the border between the descriptions. It is not allowed to differentiate and make the borderline between the theme and reality, the author and audience. Installation and performance genres get the origin from here and the borders in their novels disappear from the principle point of view. Postmodernism-is the borderline crossing, the crossing process itself, it happens on the borderline. You are crossing from one place into another, you are not in one place, in this situation there is a borderline, but at the same time there is no borderline. The person of the

novel communicates with the author if the very novel or the reader. In Postmodernist detective it can be known that the murderer of the novel was the reader themselves.

In O.Pamuk's novel under the name "Snow", one of the heroes send his photo to the author's daughter, in the novel "Innocence museum", the author dances with the fiancée of the hero, the most interesting is that the author the real museum in Istanbul by collecting all the things based on the borderline removed between reality and the script of the novel. Author, reader and audience substitute their places freely, or they become the same person. Tragedy becomes comedy, drama becomes anecdote and thus the genres are mixed. Mosaic! The script itself becomes its own critics. Renaissance is combined with barocco, barocco with classicism and classicism itself with the modernism. We can define postmodernism as a mutual and equal space for any language games, discourse genres. The main thing is that none of the discourse, language game can be superior, more clearly, there is no metadiscourse or metanarrativeness. Classic and modernist, elitist and massive discourses are equal in rights. The only kept macro narrative is will and authority. Postmodernism is based on the will and fights against the authority. Despite modernism, Postmodernism addresses to the traditions, only traditions exist in them in the form of text. Theoretical discourse which combined in itself also fictional one - is the indication of postmodernist epoch. Postmodernism is seeking for the ways of human's self-rescue, and self-keeping getting back to the sources, roots understanding the previous human being's development experience in all spheres. It creates the ironic, grotesque and aesthetic atmosphere.

According to some authors, postmodernists denied modernist project also for the reason that in the opposite case, there was the danger of realisation of the modernist project. Their deconstruction of several standards by criticising modernist projects has serious cultural importance and evristic value. The transition from Modernism into Postmodernism, its world-historical factors was the world model foundation of the substitution of modernist autocrism with postmodernist global policentrism. Postmodernism's typical sign is the affirmation of the humanitarian approach to democracy, technology, science, industry and human and animal rights more than of any state's interests. This new approach demanded the foundation of sequence of social democracy on principles of justice, freedom of ecological industry, the relation of human ideals with the technological achievements, and the understanding of responsibility for the science.

Postmodern - is the philosophy against the new period philosophy. Postmodernists think that phenomenology, hermeneutics, analytical philosophy belonging to Modernism did not deny the

ideals of new period philosophy. Postmodernists came to destroy everything that keeps human “in totalitar embrace”: severe logics schemes, stability, sustainability, same searches, obedience in front of the saints, authoritative structures, science and technology, share of unreasonable values, emotional and feeling beggings, cult of old aesthetics and moral ideals. Modernism is stylish cult, and Postmodernism is the transformation of the carnival contrasts, stylish transformation (in role of youth, old and vice versa).

Coming to the chronological borderline between Modernism and Postmodernism, Arnold Toynbee, the English historian, stated the end of the Modernism with the World War I in his research under the title “one history research” (18, p. 202). The global state structure serving the international investment developed in Modernism. The Capitalist saw the system of the venue as the economical value and his aim was to produce the limitless goods in limited space; there were not any free places in the cities. Postmodernism also is a strategy for rebuilding the wrecked situation crashed by the mankind with Modernism which got into broke in 1980s, as well it is against the capitalism violence, TV, commercials, and privatization.

Postmodernism sees the human individually, not in the sense of universal, it does not dress the craziness outlet to everyone, it bears in mind everybody with differences.

In the concept of magic, we can differentiate Modernism from Postmodernism. In order to get to know the differences of reasons and aims we can put such a question: how did it answer to the questions 3 paradigms-pre-modern (tradition), modern and postmodern “why” and “for what”? In Pre-modern every subject has its own goal, we can remember in Aristotel’s “entelekhia” concept: the goal of the subject is in itself, it is the goal of itself. Reason is not determination, it is a casual chain. Person went out, fell down and died. Even if he did not go out, he would die when swimming. If death is the aim, the chains bringing to it can be different. Pre-modern is, thus, a theological determination. In Modernism the polars change vice versa. Each accident has its own casual determination reason. Modernism answers the question on how this or that accidents happen not on why it happened; two parts combined and create the third one, water boils on 100 C degrees. Postmodern is neither theological, nor causal determination. Everything is possible in Traditional slogan. The magic is the very casual chain itself in creationism being beginning and end determination. Postmodern denies modern so that, magic is possible, but it does not have any sense. Postmodern magic lives in laughter energy. The human tosses stone in commercial, stone goes up and does not fall down. Why did he toss the stone, why did not stone fall down? – these questions don’t have answers. In Pre-modern stone could go up, but it could have myth and aim.

Stones lived their lives, and they were two-feet being. Postmodern magic is useless and senseless and aimless. In Minerick's "White Dominican" novel messiah revives the cobbler. After a day he is crushed by the cab. The messiah revived him?! In the tale-movie based on one of Mamleiev's novels the saint man revives everybody, the children laugh at him, they bring him dead cats and he revives the cats, children kill the cats and then he revives the cats again and repeats this several times a day. This is the magic of postmodern. Teleportation-flights, mobile phones, communications made the people get so much closer that even in a far distance there can still exist some conversation and communication. But the concept of these communications has no concept at all. Before the people were getting so much prepared to meet each other, they waited for the cold weather to be warmer, roads to be opened, and then the adventurous road began, wolves, robbers...when at last the person arrived at their destination, used to talk serious stuff. Nowadays in the easy communication means the person speaks nothing serious, at all they don't speak anything, they are millionaires, sing songs and have fun... And already the concept of who is calling to whom had lost its meaning. In Modern being casual determination, everybody had a mother and a father. In Pre-modern they believed that women can be pregnant from ox, bird, even according to those times' myth Alexander was born from his mother playing with the snake. In Postmodern period casual determination lost its sense, became more ironic status.

In Postmodern there are no boundaries, as it is virtualized, the human is nowhere, it is all about virtuality. The magic of Postmodern is virtual places, virtuality, the description of places in cartographic places is real as the possible ones. There is no such a place, it is post-existing.

Postmodernism- as the result:

Intuitive

Local

Revaluing of the values

Influence of minorities

Chaotic

Multicultural

Non-generalizing

Subjective, personal values

Senseless

Destroying

No possible development

Priority of experience

Rhetorical

Without concept

Coincidence

Rough

Concrete

Pluralism

Non-prestigious

Non-conformist

Non-stability

Semiotics

Thus, Modernism traditions, stereotypes, previous philosophies, historical past, etc. denied in real meaning of the word, Postmodernism, different from Modernism, does not deny the very traditions, stereotypes, previous philosophies, historical past, at the same time, different from Classic period of time, does not worship past,- it revalues the past again. Postmodern which likes revaluing of values (F.Nietzsche), different from Modernist, eliminates the very seriousness with irony, sacrifices the past for future, old to new, and thus, removes the boundary between these above-mentioned. And all the achievements- in general, the culture becomes the equal huge reserve not dividing into —bad, good, old, new, saint, non-saint, crowd, elitar, white, blaack, west, east. In our opinion, that's why postmodernism is the important period in development of philosophical thought.

The first work which was based on postmodernism's concept was Lesly Fidler's article on "Mix the borders, cover the trenches" (35). It is very important to note that the article is not in the concept of message, it was published in 1969 december's - "Playboy" magazine. On behalf of James Joyce, Marsel Prust beginning with the critical approach to Modernism, L.Fidler writes that, the modernists' elitarity in heaven is not the richness of the spirit, it is poverty rather, because, carrier of modern-elitar conscious define themlseves under the clouds, it deprives from the culture on the other side of trench. Of course, it can be very strict to define the mix of modernism-elitar, postmodernism-elitar, the postmodernism's situation cannot be defined only by this point of view. There are 3 thesis of L.Fidler's conception, one of the first postmodernists: 1) removal of the boundary between mass and elitarity; this act is assessed by Fidler as gaining of freedom. The other postmodernists state that they combined the elitarity with the mass for the first

time. According to Fidler, the true postmodern texts can give the mutual dependence of different ‘layers’ in a high level. From this point of view, we can remember such kind of novel model: the author writes about such a hero that that hero writes the novel about the author, he kills the hero in the very novel, and the hero himself kills the author in the novel itself; 2) not only between elitarity and mass but also between magic and consideration, the boundary must be removed. The tale - is not less real than of our consideration on the things we got used to think as real. And thus, “aesthetic” və “metaphysic” is non-separable elements for postmodern conscious. 3) Fidler calls the creative person agent for double. It presents elitarity to mass and mass to elitarity. Thus, in Fidler’s thesis, some of the main and important problems are given of Postmodernism’s theory.

But Fidler said again the first. For instance, D.Buck reminds Merdock’s conception put forward ten years ago: “borders and trenches” (24, p. 40). According to well-known english writer, in XX century there were two types of novels – jurnalism and “crystal” ones. Ordinary hists, domestic details, faceless appearances, not influencing the inner side only the outer one, all this are crystal novels. Medockj talks about the obligatory of syntetic way. When vocabularing his terms, in that case, journalism novel is ‘mass’, the crystal one is the “elitar” one.

Postmodernism’s architecture overcomes this totalitar complex and it has the following features:

1. “Double coddng”: appeal at the same time both to mass and specialists. “Postmodern building at least addresses to two buildings and “speaks”: to architects, public and minorities, inhabitants, and its traditions”. Each level ‘reads’ its architecture in the way it can be understood. We have to state as well on the schizofrenism- the human being double on the basis of postmodernism architecture.
2. The idea of context is very important for postmodernism. Architector should learn the local features.
3. The becoming of the building’s future inhabitants to its project makers. Janks Ralf Erski lives with the people of his future building project in NewCastle, and the inhabutants themsleves decide with whom they are going to live as neighbours and making project of the design of the building itself as well.
4. The sympathy to metophoric characters, its multivariations. The more variants there are, the better and more postmodern semantic game is.
5. In choice of style, radical eclectism. The ecletics of any architectural choice. Thus, Janks puts forward pluralism which is not characteristic to Modernism at all.

The next bright page of Postmodernism history is two separate novels dedicated to the death of French philosophical authors for 1968. The novel by Roland Barthes (1925-1980) "Death of Author" started with such a question that who gives the statements in fictional text?, hero? author? Generally, who? We will never get to know this, because in writing there is no concept of source at all. The writing is such a non-defined and non-unique typed thing that the subjectiveness of ours disappears there (25, p. 384). R. Barthes writes: "Author steps onto his/her death, the writing begins", "author is the modern character produced by our society".

It is very logical that positivism gave the most to the "personality" to author as the result of the most important capitalist ideology. Author still dominates in the consciousness of the author who would like to combine personality with the creativity in the historical textbooks and even in their personal diaries; in our modern literature, the image of the literature is rather centralised around the author, his life, taste and wills; "According to Mallarmé and as well to our shared idea, the one who speaks is not author, but the mouth", "from the linguistic point of view, author is nothing more than the one who is writing, like me - is not more than the one saying I", "as author believes in conception, he/she is in the past of his/her book: among them there is before-later relations, ...contrary to it, the modern author is born with his/her text", "author conception is very good with the critics, as in that case critics put forward the objective of discovering author under their work: after the author is found, the novel 'is explained' and critics consider its work done. Therefore, it is not surprising that the historical period the author was dominating agrees with critics' same status and today the critic is going together with the author" (20, p. 29). Author figure based on the human personality is the achievement of New Period. The writer of the novel - is not the one written under it. There is no name for the writer.

- There is elimination in the direction idea of the author's coming before the text and forming the text;

- The text is multimedially venue; it consists of quotes based on the multimedial cultural sources; there are no text elements created directly by the author themselves.

As it is seen, R. Barthes sees the author isolation's main element from the basis of time change: 'modern author is born along with the text, they don't have any existence aside the text or till the text'. According to R. Barthes, the source of the text is not in script, it is in reading. All the contents of the text is centered around the reader themselves. But the reader is not traditional, used source, it is the venue of all the means of the quotes creating the text. Outfall - is not personal

address, reader- without history, CV- moodless, without psychology, simply, the person gathering all the traits of the text.

Besides, the author's death is also described in other philosopher M. Foucault's novel (1926-1984) "What is Author?" But M. Foucault's authorship is in spotlight of such an effect analyzing on greek epic poems and arabic tales, not from the point of view of the time period. The motive of "1001 nights" is to avoid the death, "the teler is going to tell the tale till morning so that to avoid the death shutting their mouth forever.": Shahrizad is alive to the time when she is telling the story, - if she stops, she will be killed. Vitality idea faces the author's disappearance... "Shahrizad's story is the contrary to the death, these are the untired attempts of avoiding death. The approach to the writing is changed in our culture; "author plays a dead role in writing game" (22, p. 22-28). Writing becomes the ruled game, its concept is the venue planning for the writing subject. "What is author?" let's see some sentences from the article: "I would like to take the topic i wanted to analyze from Becket: "it does not matter who speaks", to my opinion, this is one of the easthetic fundamental problems of writing in indifference", "writing is ghe game going aside the rules of itself, its concept is to show the writing gesture, or not teh apology of the writing, to create the atmosphere of the ever writing subject" (5, p. 22).

Foucault does not kill the author fully, he limits his role in radical changes: the author is not creative any more, it is connected with the function on discourse and context with ongoing changes. Fuco writes: "squinting eye" is not correct by principles. It sees the things cursory, as if does not want to give attention on purpose, only sees periphery. In periphery there are the sequence of word structures..." (24, p. 26); however, to our opinion, this observation can be regarded to J.Batay and J.Derrida rather than to Foucault.

Foucault writes in his famous novel "Things and Words": "Human will be lost, as the track is lost in sandy shore..." (36, p. 487). Thus, one of M. Foucault's Postmodernism philosophy principles is the change of the approach to the text.

Now we are passing to Jean-François Lyotard (1924-98), one of the creators of philosophy. Lyotard drew all the discussions around the postmodernism into the serious philosophical line. It analyzed the period after modernism- as the postmodernism. This term is one the mostly used expressions in postmodern discussions. His work under the title of "Postmodern situation " (1979) has become the mostly used and based work as well as the official document of philosophy. Lyotard explains Postmodern as the crisis – metanarratives (great stories). To his opinion, the modern postmodern epoch is the dissapointment of the belief to the metanarratives. Modernism's

big tales- is the postmodern situation which is based on the new lifestyle on the beginning of suspicion and Enlightenment, Development, Rationalism, Freedom and Secularization. Intelligence, Truth, Reality, metanarratives don't fulfill general hopes and already don't show the basis of the social process and individual negotiations. "Metanarrative" is also expressed as - in Lyotard's "metadiscourse", "metanarration", "metarecit".

Lyotard, in his work "Postmodern situation" puts the topic "knowledge" of the discussion, and researches the conditions of knowledge production. In Modernism as the knowledge is the legitimizing discourse, "legitimacy" is shown as the problematic case. He writes in the introduction of his work: "Science produces the legitimizing discourse". As Method "language games" (from the semiotic meaning), are the novels' general conception as "metanarratives". We can also see the postmodern situation as the social investigation of the epistemological case. Postmodern situation represent the following conditions to the all existence: pluralism, language games, idea difference and tolerance. Putting forward the language philosophy under the name of Wittgensteinian, Lyotard in his work of "Le Differend" (1983), takes into account the "language-game" conception narrative functions pluralism. On the contrary, it was characteristic for the narrative epoch "legitimizing discourse" which was severe and limited the free game possibilities. (Lyotard). The game argumentation stands at the foundation of idea by J.Derrida's text deconstruction. According to Derrida, there is neither semantic, nor axiological centre, it would limit the thing we call free game of central structuralism. Language game idea stands on the basis of reader's postmodern conception. In the process of reading, the reader is the venue for the author, text and author- never ending writing. It was stated that in Lyotard's "Postmodern situation" there are multilingual, world is the method and venue for the language games forming, there can be neither victory, no consensus in these games, otherwise, it can be the end of the game. Aim of the game paralogy. Paralogy – "contradictory method, it is directed to intelligence structure's damage". Postmodern culture is the totalism of the language games phenomena, any statement cannot be out of the game: speaking – is in the meaning of playing, but as struggling. It is not considered to gain in order to win here. In Postmodern conceptual venue, each step in game is the approach for any statement. Generally, Postmodernism chose the language games as its the common methodological direction: at the same time, puts the open question onto the social relations source and did not claim to take aside all these relations. Besides, as to Lyotard, the language games are the minimal relations for the society existence.

J.F. Lyotard considers that society's cross to postindustrial and culture's cross to postmodernism at least has began XX century's 50s, at the same time, postmodern is not antithesis of modernism for that, it is part of it. It considers that, Postmodernism exists as implicit (in english: consideration) in Modernism, thus, Modernism possesses the different states to depict itself. Post – addition to his opinion, kind of conversion, the direction substituting the previous one. Therefore, postmodernism is not the end of modernism, and not even a new period, it is modernism being in new shapes. Postmodern's approach to the history is of special character: it does not live with the rejection of previous matters, it takes more the synchronics. As for J.F. Lyotard, Postmodern is the name of cultural situation having been under transformation of game rules of science, literature and art. The status of knowledge also changes by the cross of the society to the postindustrial period. Now the knowledge is produced not for the archive but for sale. Knowledge – is money. But only individuals control the knowledge not the government itself. Lyotard thinks that if all the economic, social, political and other kinds of problems were guided by the owners in our industrial society, modernist postindustry the specialist play great roles. The management class is the decisive class and will always be. However, it will not be consisted of the traditional political class but of the different classes (32, p. 9).

Lyotard points the arguments related to knowledge being very arguing and states that there is no way of these arguments resulting in a healthy decision. And here the theoretical problems such as non-measurement and non-comparison appear. According to these problem, different fair and true comprehensions cannot be faced to each other. In that case, it is not correct to prove theoretically and believe in the only secular direction of intelligence, history and development. Postindustry collections passed to the production period of knowledge and information technology playing great role. As for Lyotard, Postmodernism's political meaning is to fight against the totalitarianism. Totalitarianism – come from the conceptions as union, flatness, intelligence, and truth related to different trainings in Modernism. Postmodernism puts forward heterogenism and polionion against it. Lyotard's suspicion does not result in nihilism. To his opinion, fair is not old-fashioned conception. There is democratic potentiality of modernity and it has to be changed and renewed. As for Lyotard, for centuries the discursive and narrative directions existed in peaceful and neighbourhood conditions, but after enlightenment epoch, the metanarrational period began and new type of discourse, "legitimacy discourse" appeared. The main characteristic feature of these narrations is the ensureness of the turth of explanation of any language in the world and its dictating the other kinds of narrations in its will. The will of "being mainly" – is the

metanarraation's "unhappiness". Metadiscourse is able to reason the terror. Lyotard considers that, Postmodernism begins in the place where the belief of total methods is lost and humanity perceives impossibility of universal language. Languages are the multi of hugeness, normal situation –is their mutual relation, pass to each other, conflicts, but it is not the superiority of one thing over the other. World – is the place and method of realisation of "language games". The inner system does not depend on language games, they come across keeping the valentism with others. J.Derrida's "Others' Monolingvism" novel's name is also related to it. Thus, any general "fundaments" search does not appear. Local discourses cannot agree on certain, general, concrete things, they don't have to try for it even, not to betray. Consensus can be only one state of discourses, not the purpose of it and thus gives equality to all languages. Lyotard removes the linal hierarchy, criticizes the attempts of connecting postmodernism with other styles and flows and showing it as the heir, because this kind of comprehension is too "modernist", reproduces the old model of maturity and the substitution of priorities. Postmodernism is strange for "being mature" case, is against the rejection of smth for the sake of smth. Postmodernism does not deny anything. "Post" addition bears in mind any "main process", analysis, analogy, anamnez which reworks the already forgotten (33, p. 59).

Lyotard states that, postmodern –is not innovation, it is the obligatory pluralism. We can express the concept of Lyotard's philosophy by two sentences in principle: War to completeness! His article on "Answer to question What Postmodernism is" ends in exactly these words. He bears in mind Hegel's concrete truth under the "War to completeness" , the thesis "truth- is complete" and as all the postmodernists state that totality idea belongs to totalitarianism, and it brings the truth(s) – is pluralism. The conception of "completeness" – was the exact system. It had its centre and elements obeyed to the centre, the only structure, linal development, exact, precise boundaries. Criticising this and the culture, management, society based on this, Postmodernism put forward the conception of Rizoma. Rizoma – is a special kind of root. As the main concepts of Postmodern philosophy, Rizoma means the realisation potentiality of inner creation, style of non-direct and multistructural system of completeness. This term was brought to philosophy by postmodernist philosophers Gele Deuleuz and Felix Gatari by "Rizoma" novel (3). Deuleuz and Gatari put forward Risomatic model against the world's tree-like model (the vertical relation between earth and sky, improvement's unidirection, determination of highness, contradictions as right and left, above and down). As it is already known, Postmodernism's next two birth authors are Deuleuz and Gatari. Risoma – is the heterogenic root; its each point is closely related to the

other one, but as this point category is not clear itself yet, the point are not fixed from the point of view of concrete collection (21). This root's centre– mother root and its edges– its all parts are equal. The structure in Risoma, at the same time, the relations between its elements are kind of “flying”. Deuleuz and Gatari are talking on the superiority over the collection of elements, in other words, this, is the artefact superiority over the context (actual postmodernist thesis). Two authors compare Risoman with the Swedish table based on the pluralism of choices, different from Adam dinner consisting of eating fruit or not eating, and as well with the map which is non-complete, wide and lack of certain edges. Map – is free in choice of measure, there is a wide opportunity for never ending sign games and it is very interesting that “carte”'s second meaning is game carts: you are the one who observes and the one who is being observed. That time intelligence looks like the game: never-ending variation of endings of signs, severe limitations. Risoma resembles the menu of freedom of choice, equal sided variations. Risoma being a difficult matrix, it is the conception of removal of traditional impressions, lack of unique centered semantic structure, and the lack of central code for completeness. Root logics – is the logics of severe vector directional structures.. Risoma (postmodernist rejection from logocentrism) is modulated as the non-direct completeness (in most of the things analogical relation of non-direct environments learning the cynergetics). Risoma – neither stable, nor non-stable, is polistable, and full of potential energy. Risomorf possesses the environments of self-creative organizational potentiality and it is not cybernetic in this relations. (to obey the commands of “centre”), cynergetic. Risoma possesses the pluralism of limitless chaosmos. Rizomorf can be understood as the endless dynamics of open environment existence. Rizoma is able to change permanent semantics and configuration. “Rizoma can be broken and damaged, but it will be made with the other line selfly. The divisions in Rizoma happen each time because, and segmentar lines fall into the slipping zones unexpectedly. These lines cross each other every time”. In Rizoma there can be nor “start, neither end, only the middle can be possible, this is growing by middle and crosses the limits”. In Rizoma inner and outer cannot be lined exactly, “rizoma develops, being variationed, widens, surrounds”. Rizoman's important aspect is non-selection principle. Any moment any line of Rizoman can be related with the other previously impossibility stated. Its configurational pulse is either here, or there, is at the same time everywhere. If the conception of structure is appropriate with the current Space, Rizoma is – Chaosmos. Deuleuz and Gatari estimate structure self reproducing thing when it wants to create other thing.

Every time to possess many ways out possibilities, as for Deleuze and Guattari, is of Rizoma's great features. Rizoma has enough power so that to break and remove the word "impossible". Rizoma is processual pluralism. Rizoma neither connects with uniqueness, nor with pluralism, it is not obedient to any model or structure. It is not of uniques, consisting of moving lines, measures, thus, it forms multi measured pluralisms. This kind of pluralism can change its directions and itself as well. Only for the severe geschalt system it is very important to have the final vector of development arrow: "genetic arrow-objective mother root creates the next period after itself". In contrary to it, rizoma-is antigeneologic, it is realised as the measurement in other. Rizoma is not obedient to any structure or model. Rizoma's nomadologic conception is not only presented as "postmetaphysic thought", but also as the conception of new determinism, In contrary to Stable points and positions, and their relations among the points. In "1000 plates" (The second part of "Capitalism and schizophrenia" epopee) it is written that after that there are no principle differences between fallos and anaus, the Swedish table already won and everybody can choose whatever they like.

Deleuze divided all the cultural concepts between two polars-schizophrenia and paranoia. These are intelligence methods facing each other; the first one is unimeaningfully positive one, the second one reflects all the negative sides of morality. State philosophy is based on the paranoia, resemblance, sameness, truth, justice, rejection, the aim of such kind of intelligence is to build symmetry among subject, concept, object and to separate it from difference. Against to it, Deleuze puts forward the nomadic intelligence based on the difference and appropriate to model of schizophrenia. Nomadic intelligence tries to keep the difference in place where everything was connected to one, and state philosophy's having built the hierarchy. As for Deleuze writing, "everything is politics as result of it" the power of philosophical idea is to stand against all the possibilities of authority. Schizoanalysis's main purpose is to save the dream from the paranoid structure.

Thus, Rizoma-is the rejection from built logics over the contradictions, universal belief, methodiscursive idea, linearity, the exchange of vertical relations with horizontal ones, exchange of vertical dialogues with horizontal ones.

As a result of the all above-mentioned things that postmodern is mix of simple and ordinary everything. The remove of unique frame for Culture, philosophy, profession, science does not mean chaos. On the contrary, postmodern is reflexive. It preserves and analyzes all the figures. Postmodernism is all the time in some case and state as for Lyotard. Speaking traditional

philosophical language, the concept of postmodern is the reflexion of texts. The aim of postmodernist investigation program is humanism of world without human and live beings. New world culture and philosophy wanted to create cultural mirror and when looking at the very mirror, the human should perceive themselves, gain directions and be more wise. And now the cultural mirrors is all over broken. Everybody who is looking at the mirror pieces, can see a part of themselves. Each piece's reflection has its own character. Each piece's showing is equal with the other one. If there were hierarchy levels of culture, knowledge and values, and if the aim of pluralism was to reach its next levels, now it is known that philosophers attempts were useless, human beings find themselves in lower and crowded levels. It is time for the layers to be released from stairs themselves completely.

It resulted to the "Subject" category, line and the remove of gender concept in Postmodernism. Used man-woman difference were removed as the other severe differences. "today there is no important thing as the gender issue, as non-certainty principle in political and economical area and as well spread in gender issues"-Jan Bodriar states (26, p. 60). Modern french philosopher, the lecturer of USA, Australia, Europe J.Bodriar (1929-2007) – first of all combined Marxism ideas with the psychoanalysis. As the development of Upstructure marxist concept, he put forward Hipperrealism idea. Under the "Hipperreal" Bodriar in reality non having the analogue, takes into account the collection of impressions of events and things (1, p. 166). For instance, there is no relation of TV news to real world events; news is the worked model to keep and gain attention of audience. Bodriar considers modelling as a dangerous thing, because modelling separates us from world's more urgent events. Modelling possesses the power of superiority of over the truths: the women image in commercial substitutes the real woman image. Thus, Hipperrealism's basis is simulation. Simulators call all the modern phenomena: money, public opinion, fashion. Bodriar calls modern period as the hipperrealism period. Now not basis defines the upstructure, but upstructure defines the basis, it does not produce labour, socializes, the current authority organs do not represent anybody. Modern epoch is characterized by the lost of feeling real. Realism's last bastion is death ("death is the only thing which possesses the demand estimation"). In face of art, Bodriar sees critical and therapevtic functions to get back to reality, he writes in his "ideal crime" article: "before philosophy was wondering on the question of 'why and nothing is superior of anything'. Today the other question is more topical: "why nothing is superior over the anything?" (1, p. 598). Consumer understands the managing personalities system as freedom. There are no Individual dreams and demands, there is a machine

dream producing, they oblige to enjoy by exploiting our enjoyment centres. In consumer act the subconscious plays great role. The postmodern world demands to obey such a strategy. Bodriar states it as the later case of orgia. Orgia ended, everything is in reality now, all the powers are relaxed- political, gender, production- utopia was realised, now the only thing which remains is being sly, simulation and reproduction of ideals, values, fantasims, showing themselves as is these all have not happened yet. Ideas and values – are like development, richness, democracy, they end their meanings, but there is continuation of reproduction and getting wiser and wiser. They spread to the world as teh methastaz swelling and crossing each other can enter everywhere. Sex, politics, economics, sport – is now everyhwree and nowhere. Politics is gender, business- is sport, economics does not differ from politics etc. Culture became transculture, gender transgender, economics became transeconomics. Society starts to give allergy in the places of mass communication means. There is no strangeness process. As there is no other. Philosophy having been stated in Bodriar's "evil's transparency" novel, gives certain impressions of its postmodernism. Object is the union of signs and goods; more goods is always the sign and the sign is always goods. At this point, Bodriar separates from Marxism amd Structuralism. Political economic formulas do not work in sign dictatorship world. Bodriar notes that signs try to go away from the meanings and referents, they want to be in mutual relation only among themselves. Bodriar writes that, there are no ideaologies any more, only simulations (fake showing itself). Sign- code's simulations revolution took place, it closed its previous books on two revolutions – Renaissance. Talking is the Renaissance's traditional principle, castas, natural law, sacral and religious equavivalent etc. Bodriar hipercritises the world. According to this hipercritics, the books of antropology which is based on industrialism, political economics, structuralism, semiotics, psychoanalysis are closed down. They only mask the system's terror, creates the pretext for it. The mass stopped the historical process. Mass is the non-talking pluralists; they cannot be managed by any political authority, masses create the authority illusion. Masses is message. ("mass(age) is the massage"). Everything is already limiting its level, being extremal: fashion is more than beauty, pornography is more sexy than sex itself, terrorism is more violent than violence itself terrorizm, accident is more event than the event itself. As we stated before, it is not strangeness tragedy any more, it is ecstasy of communication. Pornography is more than gender issues, terror violence, and informational knowledge. There is no dialectics any more, there is movement to limits and the edges of the limit, and as for Bodriar it is death. Subject and its body. Descriptions are not connected to the outer reality any more. If we take Bodriar's example, map

does not show the real and true area. Map comes before reality and even brings it to the body: “Simulation is not imitation of real and true thing any more. It is hiperreality.

Postmodern’s next great representative, the author of concept under the title “there is no existency aside the text” (“Il n’y a pas de hors-texte”) J. Derrida (1930 - 2004). On basis of his philosophy, stands phenomen. The object of deconstruction is first of all, Western European classic traditional philosophy. As for Derrida, not only meaning but also the mechanism is important for said things. “Deconstruction” is not training on world, it is more about how to treat with world. There is no unique Deconstruction training’s meaning: Derrida defines deconstruction in various methods, sometimes as negative, sometimes apophetic in his articles and novels, Heidegger’s “deconstruction” is not being forgotten by him, sometimes he states that word must be used in plural: deconstructions. Derrida always fought against the deconstruction being presented as technology or method. In each concrete state deconstruction is the same. Deconstruction’s general strategy is connected with two main principles: the first principle is to remove hegemony and hierarchy, and the second one is to change opposition structure. As for deconstruction’s ideology in analyzing any thought, to find the contradiction on the basis of it and to express it and after to remove it, to group the elements, to show its two, three or more creations. I am having war with myself – saying and according to Derrida’s philosophy, there must be deconstruction of one’s intelligence to other’s one.

Thus, if we answered the question on what gave postmodernism’s historical development – this would be one of the greatest services to the universe based on the fight against the totalitar thought, fighting against the logics on dividing people and world into white and black, above and belows, having become the things saint in universe and avoiding the rejection and revaluing them again, gaining the modernism’s end with more fresh and aesthetic possibilities, etc.

Chapter II. Elements of Postmodernism in John Fowles' "The Magus"

One of the XX century's outstanding postmodernist writers is John Fowles. He was born in Leigh-on-Sea in Essex, England, in 31 March in 1926. Fowles whose family came from middle-class merchants of London lost his mother when he was six years old. After two years compulsory military service he entered Oxford University where he learned German and French. And when he studied there John got acquainted with the works of popular existentialists such as Jean-Paul Sartre and Albert Camus whose works corresponded with his own opinions about the wish of the person, freedom and conformity. Actually, John Fowles' career can be divided into teaching career and literary career. During the period of teaching he worked at the University of Poitiers (France), at Anargyrios College on the Greek island of Spetsai and at St. Godric's College in London. It should be mentioned that the time spent in Greek island had a great importance to John Fowles, i.e. we can feel this importance while reading his "The Magus". In spite of he drafted "The Magus" firstly, his first published work was "The Collector". Only after the publish of "The Aristos", a collection of philosophical thoughts and musings on art, human nature and other subjects, "The Magus" was published in 1966. Among the John Fowles' novels "The Magus" can be considered special one which generated the most enduring interest.

"The Magus" written by John Fowles is the first novel of the author. Among the main heroes of the novel we can call the names Nicholas Urfe, Alison Kelly, Maurice Conchis and Lily de Seitas. The novel is mainly about the events were happening to Nicholas who graduates Oxford. Alison and Lily are the girls who played major roles in his life. Alison Kelly is an Australian girl, Nicholas meets at the party in London. But Nicholas does not want to have a serious relationship with her, and in order to be far from this relation and England, he decided to go to Phraxos, the Greek island, and start to teach at the Lord Byron School. Here he is attracted by Lily, who claims to be love of Conchis from 1915. In Phraxos Nicholas feels alone, and struggles with this. At the end he finds himself in the psychological games of mysterious Maurice Conchis. First, Nicholas accepts all these as a joke, but while the process is going deeper and deeper he confuses and it becomes difficult for him to understand what is real and what is unreal.

As Fowles' novel covers reading with more interpretations, it is difficult to apply any norm of prose to this work successfully. Each reader comprehends this novel from his point of view, i.e. sometimes historical or detective, sometimes philosophical or semiotic, and sometimes gothic. We

can say that the novel is a translation of author's scientific knowledge, and philosophical ideas to the literary language.

One of the main concepts in "The Magus" is the concept "there is no another existence beside text". And the deconstruction phenomenon stands on the basis of this concept. The object of the deconstruction firstly is the Western Europe classical philosophy tradition. According to Derrida, not only the meaning of the said but also the mechanism is important. "Deconstruction" is not the training about the world, it is a training about how to treat the world. In "The Magus" in any case deconstruction is given in a new form. According to the Derrida's philosophy who says I struggle with myself, one person's thought should be opposite (deconstructive) to the other person's thought. This kind of deconstruction can be observed in "The Magus". John Fowles destroyed exist reality and created new one with this novel. Each opinion demands deconstruction urgently. For example, in the below given paragraph from "The Magus" you are able to find the Greek gods Apollo and Demetrius in the different position. It is obvious type of deconstruction used by the author.

"It was a man, much too tall to be Conchis. At least, I presumed it was a man; perhaps 'Apollo', or 'Robert Foulkes' – or even 'de Deukans'. I couldn't see, because the figure was all in black, shrouded in the sun, and wearing the most sinister mask I had ever seen: the head of an enormous black jackal, with a long muzzle and high pointed ears. They stood there, the processor and the possessed, looming death and the frail maiden. There was almost immediately, after the first visual shock, something vaguely grotesque about it; it had the overdone macabreness of a horror-magazine illustration. It certainly touched on some terrifying archetype, but it shocked common sense as well as the unconscious" (6, p. 199).

As it is seen we did not face with Apollo like the god of the Sun, prophecy and the art, or Demetrius as a god of harvest. We happened to get familiar with these images in this novel in a different position, in the opposite of we were waiting. And it is one of the main characteristic features of deconstruction.

There is no unique meaning for the John Fowles' deconstruction. He defines the deconstruction in a different way, sometimes negative, but sometimes apophatic. In the parts of the novel where poems are recited from the works of Shakespeare, the author used the element deconstruction masterly beside another main element of postmodernism - intertextuality.

'Be not afeard; the isle is full of noises,
 Sounds, and sweet airs, that give delight, and hurt not.
 Sometimes a thousand twangling instruments
 Will hum about mine ears; and sometimes voices
 That, if I then had wak'd after long sleep again: and then, in dreaming,
 The clouds methought would open, and show riches
 Ready to drop upon me; that, when I wak'd,
 I cried to dream again.' (6, p. 204)

The dialogue between Nicholas and Lily took place after the reciting of the poem draws attention of the reader more. Though in "The Tempest" all things forbidden by Prospero are known, in "The Magus" it is unknown, enigmatic. Or, it is difficult to identify what is true and what is lie in this part of the novel, the author used the deconstruction element so ably, even skilful reader finds it difficult to define.

'You make a rotten Caliban.'
 'Then perhaps you shall take the part.'
 'I was rather hoping for Ferdinand.'
 She half-raised the mask again and quizzed me over the top of it with a decided dryness. We were evidently still playing games, but in a different, rather franker key.
 'Are you sure you have the skill for it?'
 'What I lack in skill I'll try to make up for in feeling.'
 'A tiny mocking glint stayed in her eyes. 'Forbidden.'
 'By Prospero?'
 'Perhaps.'
 'That's how it began in Shakespeare. By being forbidden.' She looked down. 'Although of course his Miranda was a lot more innocent.'
 'and his Ferdinand.'
 'Except I tell you the truth. And you tell me nothing but lies.'
 Her eyes were still downcast, but she bit her lips. 'I have told you some truths.' (6, p. 204).

Although the novel was called "Godgame" before, it was changed to "The Magus" later. Of course, it was also related to the magic figure of Conchis. We become the witness of this situation in the

different parts of the novel. Even there are some dialogues without the participation of Conchis make the novel more interesting with their enigmatic values. The riddle created by Conchis appeared during the conversation between Lily and Nicholas. We can observe that in the below given paragraph from “The Magus”.

‘Can, may I ask you... where you live here?’

She turned and leant against the edge of the parapet, so that we were facing opposite ways, and came to a decision.

‘Over there.’ She pointed with her fan.

‘That’s the sea. Or are you pointing at thin air?’

‘I assure you live over there.’

An idea struck me. ‘On a yacht?’

‘On land.’

‘Curious. I’ve never seen your house.’

‘I expect you have the wrong kind of sight.’

I could just make out that she had a little smile at the corner of her lips. We were standing very close, the perfume around us.

‘I’m being teased.’

‘Perhaps you are teasing yourself.’

‘I hate being teased.’

She made a little mock inclination. She had a beautiful neck; the throat of a Nefertiti. The photo in Conchis’s room made her look heavy-chinned, but she wasn’t.

‘Then I shall continue to tease you.’

There was a silence.’ (6, p. 173).

As I have noted, the novel was called “Godgame” before and in this “game” the magic, before planned game ties the reader to itself. During the game ancient greek myths, nymphs were come across. The heroes of the game do not stay inside of the one location or in the same time position, both time and location are chaotic here.

‘She ran towards the sea, between the Apollo and the two of us standing on the terrace. Then a third figure appeared behind her. Another man, running out of the trees and down the track. He was got

up as a satyr, in some kind of puffed-out hairy tights, goat-haunches; and he had the traditional head, a beard, two stubby horns. His naked torso was dark, almost black. As he ran closer, gaining on the girl, I had my next shock. A huge phallus rose from his loins. It was nearly eighteen inches long, far too massive to be meant realistically, but it was effectively obscene. I suddenly remembered the painting in the bowl of the kylix in the room below us; and also remembered I was a long way from home. I felt unsure, out of my depth, a lot more innocent and unsophisticated at heart than I liked to pretend. I slid a quick look at the girl beside me. I thought I detected a faint smile, a kind of excitement at cruelty, even when being mimed, that I did not like; it was very remote from the Edwardian 'other world' whose clothes she still wore' (6, p. 182).

"The author must die after writing the book in order not to stand on the way of text" – this is the opinion of Umberto Eco. "The Magus" is one of the John Fowles' novel that Eco's opinion takes main place, i.e. death of author is obviously observed.

We can see one of the main purposes to move away the author from the text in the change of time perspective. Modern text was born with the text at the same time, it does not have any existence beside the text or till the existence of the text. According to R. Barthes, the source of the text is not in the writing, it is in the reading.

All the meanings and essence of "The Magus" are focused on the reader. But the reader is not the traditional one whom we habited to see, the reader is a location where all quotations are engraved. Text gets its unity not in the source but in the outfall. But outfall is not a personal address, reader is a person without psychology, history and biography who puts all traits together. Only after reading whole text of "The Magus" it is possible to get common sense, otherwise there will be incompleteness.

"It was eleutheria: freedom. He was the immalleable, the essence, the beyond reason, beyond logic, beyond civilization, beyond history. He was not God, because there is a God that we can know. But he was a proof that is a God that we can never know. He was the final right to deny. To be free to choose. He, or what manifested itself through him, even included the insane Wimmel, the despicable German and Austrian troops. He was every freedom, from the very worst to the very best. The freedom to desert on the battlefield of Neuve Chapelle. The freedom to disembowel peasant girls and castrate with wire-cutters. He was something that passed beyond morality but

sprang out of the very essence of things that comprehended all, the freedom to do all, and stood against only one thing - the prohibition not to do all” (6, p. 434).

Above given paragraph is mainly talking about freedom. If we got only this part of novel we might considered that it was about World War II, or battle took place during that time. Actually, it does not happen only to this paragraph, but also most parts of novel include this kind of situation, i.e. while a reader reads just some parts not whole novel, the reader possibly gets the main idea of the novel wrong. For example, if we are given the following paragraph,

“I looked round the room; forced myself to observe it dispassionately. There were other cabbalistic emblems. On the wall to my right a black cross – not the Christian cross, because the top of the upright was swollen, an inverted pearshape; to the left, facing the cross, was a deep-red rose, the only patch of colour in the black-and-white room. At the far end, over the one large door, was painted in black a huge left hand cut off at the wrist, with the forefinger and little finger pointing up and the two middle fingers holding down the thumb. The room stank of ritual; and I have always loathed rituals of any kind. I kept repeating the same phrase to myself: keep dignity, keep dignity, keep dignity. I knew I must look ridiculous with the black Cyclops eye on my forehead and the white ribbons and the rosettes. But I somehow had to contrive not to be ridiculous” (6, p. 499).

it will not mean that this part is about some figures, or mythic figures. It carries out various ideas which can be understood only in a whole text situation, otherwise as I have mentioned above, incompleteness is unavoidable.

Another interesting point in “The Magus” is the usage of “game aesthetic”. This style makes the novel borderless from the point of view of time and location. It is impossible to put precise boundary between time and location of situations.

“ ‘You haven’t really answered my question’.

‘Your first reaction is the characteristic one of your contrasuggestible century: to disbelieve, to disprove. I see this very clearly underneath your politeness. You are like a porcupine. When that animal has its spines erect, it cannot eat. If you do not eat, you will starve. And your prickles will die with the rest of your body.’

I swilled the last of the ouzo round in my glass. ‘Isn’t it your century too?’

‘I have lived a great deal in other centuries.’

‘You mean in literature?’

‘In reality’.

The owl called again, at monotonously regular intervals. I stared out into the darkness of the pines.

‘Reincarnation?’

‘Is rubbish.’

‘Then ...’ I shrugged.

‘I cannot escape my human life-span. So there is only one way I could have lived in other centuries.’

I was silent. ‘I give up.’

‘Not give up. Look up. What do you see?’

‘Stars. Space.’

‘And what else? That you know are there. Though they are not visible.’

‘Other worlds?’

I turned to look at him. He sat, a black shadow. I felt a small chill run down my spine. He took the thought out of my mind.

‘I am mad?’

‘Mistaken.’

‘No. neither mad nor mistaken.’

‘You ... travel other worlds?’

‘Yes. I travel to other worlds.’

I put the glass down and pulled out a cigarette; lit it before speaking.

‘In the flesh?’

‘If you can tell me where the flesh ends and the mind begins, I will answer that.’

‘You um ... you have some evidence of this?’

‘Ample evidence. He allowed a moment to pass. ‘For those with the intelligence to see it.’

‘This is what you meant by election and being psychic?’

‘In part.’

I was silent, thinking that I must make up my mind what course of action to take. I sensed an inherent hostility, which rose from beyond anything that had passed between us; the subconscious resistance of water to oil. A course of polite skepticism seemed best.

‘You do this ... travelling by, I don’t know, something like telepathy?’

But before he could answer there was a soft slap of footsteps round the colonnade. Maria stood and bobbed.

‘Sas efcharistoume, Maria. Dinner is served,’ said Conchis.

We stood and went into the music-room. As we put our glasses on the tray he said, ‘There are things that words cannot explain.’

I looked down. ‘At Oxford we were taught to assume that if words can’t explain, nothing else is likely to.’

‘Very well. He smiled. ‘May I call you Nicholas now?’

‘Of course. Please.’

He poured a drop of ouzo into our glasses. We raised and clinked them.

‘Eis’ ygeia sas, Nicholas.’

‘Sygeia.’

But I had a strong suspicion even then that he was drinking to something other than my health” (9, p. 105).

In order to create mighty harmony the border of opinions and thoughts go to the deepness of Greek myths, to the ancient times. In “The Magus” we can come across the names of different gods and goddesses.

“I also did a little research on Artemis. She was Apollo’s sister in mythology; protectress of virgins and patroness of hunters. The saffron dress, the buskins and the silver bow (the crescent new moon) constituted her standard uniform in classical poetry. Though she seemed permanently trigger-happy where amorous young men were concerned I could find no mention of her being helped by her brother. She was ‘an element in the ancient matriarchal cult of the Triple Moon-goddess, linked with Astarte in Syria and Isis in Egypt. Isis, I noted, was often accompanied by the jackal-headed Anubis, guardian of the underworld, who later became Cerberus” (6, p. 243).

Using of some elements from ancient Greek myths, and similarities with them make the novel more interesting. But in this similarities we can find ironic shades. This is also one of the characteristic features of postmodernism.

“Sarantopoulos suddenly looked past us. He said something to Demetriades, and rose. I turned. In the door stood a tall, mournful-looking islander. He went to a table in the far corner, the islanders’ corner, of the long bare room. I saw Sarantopoulos put his hand on the man’s shoulder. The man stared at us doubtfully, then gave in and allowed himself to be led to our table.

‘He is the *agogiati* of Mr Conchis.’

‘The how much?’

‘He has a donkey. He takes the mail and the food to Bourani.’

‘What is his name?’ his name was Hermes. I had become far too used to hearing not conspicuously brilliant boys called Socrates and Aristotle, and to addressing the ill-favoured old woman who did my rather grudgingly accepted a small tumbler of retsina. He fingered with a sinister pallor. From him Meli, who was much more interested in eating his lobster, extracted a little information” (6, p. 73).

In the above mentioned paragraph from “The Magus” we find the name “Hermes” who is familiar to us from the ancient Greek mythology. He was the god of trade, and after the prosperity of trade there were made different myths about him. Though he was so important and magnificent man in his period, we can find “Hermes” as a simple man in the novel. It is a ironic shade used by the author related to the personification of Hermes.

Addressing to the ancient Greek myths by John Fowles “The Magus” is not over only with these examples. It is very interesting that we can find other mythological figures in this novel where new shades were given to them by the author.

“*Tartarus*. The more I read, the more I began to re-identify the whole situation at Bourani – or at any rate the final situation – with Tartarus. Tartarus was ruled by a king, Hades (or Conchis); a queen, Persephone, bringer of destruction (Lily) – who remained ‘six months with Hades in the infernal regions and spent the rest of the year with her mother Demeter on earth’. There was also a supreme judge in Tartarus – Minos (the presiding ‘doctor’ with a beard?); and of course there was Anubis-Cerberus, the black dog with three heads (three roles?). And Tartarus was where Eurydice went when Orpheus lost her” (6, p. 583).

Actually, irony being one of the main elements of postmodernism was used in the novel several times. Even when the “game” was going to the end it is obviously observed during the conversation between Mr Conchis and Nicholas.

“‘Learn to smile, Nicholas. Learn to smile.’

It came to me that he meant something different by 'smile' than I did; that the irony, the humourlessness, the ruthlessness I had always noticed in his smiling was a quality he deliberately inserted; dom is cruel, because the freedom that makes us at least partly responsible for what we are is cruel. So that the smile was not so much an attitude to be taken to life cruelty of life, a cruelty we cannot even choose to avoid, since it is human existence. He meant something far stranger by 'Learn to smile' than a Smilesian 'Grin and bear it'. If anything, it meant 'Learn to be cruel, learn to be dry, learn to survive.'" (6, p. 531).

According to R. Barthes, "each text is an intertext, because other texts attend there in a different level." Beside the term "intertext", there was also used the term "intertextuality" by Y. Kristeva and she explained it as a "social completeness".

At the same time, intertextuality is a relation between two literary texts which refer to different authors. If an author wants to create new extraordinary text, it will not mean that it becomes impossible to identify intertextual relation. An experienced reader will be able to identify internal and external intertextuality in the text immediately. In external intertextuality a reader will see the existence of familiar text, but in the internal intertextuality he will observe plots, images and motives which are familiar to him from another text. In modern literature it became one of the main criteria to learn the intertextual text. Intertextuality plays a main role in "The Magus", too. Different formal realizations can be found in this novel, i.e. internal and external. Firstly, I am going to analyse internal intertextuality in "The Magus" in analogy with William Shakespeare's "The Tempest". As we know, Conchis loves books very much, and this element can also be found in "The Tempest" on behalf of Prospero. In the discussed novel Conchis introduces "The Tempest" as a direct intertext for The Magus himself:

"'Only of music?' He went on before I could answer. 'Come now. Prospero will show you his domaine.'

As we went down the steps to the gravel I said, 'Prospero had a daughter.'

'Prospero had many things.' He turned a dry look on me. 'And not all young and beautiful, Mr Urfe.'" (6, p. 83).

The parallel between Conchis and Prospero is one that is developed at some length in the novel, and Conchis shares some important qualities with Shakespeare's magician: he seems to be able to manipulate not only the environment and the facts that actually take place in his 'domain', but he also seems to have control over some of the actions of the people who are part of that domain. There are three main women images in the novel: of course, first of all, we should mention the name of Alison and the twins Julie and Lily. As his pursuit of Julie/Lily makes clear, Nicholas is willing to accept the Prospero parallel largely on the grounds that he wants to cast himself as Ferdinand, a projection that would eventually result in him 'getting' either Julie or Lily, thereby exemplifying that he has not yet learnt to see literature as a symbol instead of a recommended behavior pattern. We can also see that his own interpretation of the Prospero situation is largely motivated by his sexual desire for the mysterious two women.

The parallel is not only between Conchis and Prospero, we can find it between Alison and Miranda, and also between Nicholas and Ferdinand. But here Nicko only seems to realize parallels which are pleasant for himself, such that he has to be made aware that the tasks Conchis sets up for him parallel the tasks that Prospero sets for Ferdinand:

'Another magician once sent a young man hewing wood.'

'I missed that. Prospero and Ferdinand.' (6, p. 341).

While analyzing or discussing the novel we confront with another question related to this context whether Nicholas' interpretation of the Prospero parallel is a defensible one. But one another point is that we might ask as well whether both we as readers and Nicholas as a character do not put too much emphasis on the Prospero interpretation. During the trial, Nicko suddenly realizes that another of Shakespeare's dramas, *Othello*, might have a comparable relevance:

"And then, out of that pain, the sheer physical torture, I began to understand. I was Iago; but I was also crucified. The crucified Iago. Crucified by... the metamorphoses of Lily ran wildly through my brain, like maenads, hunting some blindness, some demon in me down. I suddenly knew her real name, behind the masks. Why they had chosen the Othello situation." (6, p. 530).

There are also some debatable moments about these parallels. As an example we can show Acheson's and Rommerskirchen's opinions. Acheson argues that the Othello parallel is more convincing than the Prospero parallel. If we accept his argument we must conclude that Fowles has

done so in order to show that we as readers are victims to the same delusions as is Nicholas. Only at the end of the novel we, as does Nicholas, realize the purpose of Conchis' sometimes cruel manipulations.

But Rommerskirchen argues that while Nicholas is thinking that the roles played by himself as well as Conchis and his crew are prescribed by Conchis himself, they are, in fact, at least to the same extent a product of Nicholas' imagination, who makes some mistaken assumptions about the nature of his supposed plan.

There are also other cases of internal or direct intertextuality in the discussed novel, but none of the intertexts got a status as prominent as that occupied by the two plays of Shakespeare – "The Tempest" and "Othello". The place of Dickens's "Great Expectations" in the novel is absolutely different. "Great Expectations" is mentioned two times in the novel while Shakespeare's plays are mentioned quite often. In this parallel we can find literary prototypes of Nicholas and Mrs de Seitas consecutively on behalf of Pip and Miss Havisham. Actually, Nicholas at first supposes that Miss Havisham is used as a literary equivalent of Conchis while Mrs de Seitas was closest to her. But it should be mentioned that this comparison is not given in the text of the novel, but in the Foreword by John Fowles.

"June gave me a little grin. 'Then welcome , Pip.'

I looked to Julie for help. She murmured, 'I thought you claimed to have read English at Oxford.'

There was suddenly a shadow of reawakened suspicion between us. Then I woke , and took a breath. 'All these literary references.'

I smiled. 'Miss Havisham rides again?'

'And Estella.'" (6, p. 347).

Fowles describes the influence of "Great Expectations" as indirect in the Foreword, and at the same time he admits that above mentioned quotation has been included in the revised version only after he had been made aware by a student that there are numerous parallels between the two novels (6, p. 6). As Fowles has admitted, the reference to Charles Dickens had only been included in the revised version of *The Magus*, and:

“... I long toyed with the notion of making Conchis a woman – an idea whose faint ghost, Miss Havisham’s, remains in the figure of Mrs de Seitas” (6, p. 7).

From the above mentioned quotation (6, p. 347) we can observe lack of interpretative creativity of Nicholas, and he confesses himself that he is not vigilant in finding literary analogies.

To sum up, the intertexts directly mentioned in “The Magus” reveal to the reader the Politics of Interpretation. But to cast himself as Ferdinand, and Julie/Lily as Miranda, tells us more about Nicholas’s own ambitions than about Shakespeare’s plays.

As I have mentioned above there are two types of intertextuality. Now I am going to analyse those intertexts which are made directly accessible to the reader, but not to any of the characters of the novel. As a result, they will not tell us anything about the Politics of Interpretation of a specific image or character, but they might tell us something about the readers’, I mean our own, Politics of Interpretation when reading a novel. In this part I will touch external intertextuality. Actually, this type of intertextuality is observed in the use of extracts of de Sade’s “Les Infortunes de la Vertu” as epigrams to the novel’s three parts. This type of intertextuality is reader-oriented, i.e. these texts are not parallels to any character of the novel. There are different opinions about the first epigram used in the novel.

“Un debauché de profession est rarement un homme pitoyable” (6, p. 13).

According some critics, this first epigram is used as a characterization of the attitude that Nicholas had adopted towards women in his student days. But the second epigram is much more debatable:

“Irrités de ce premier crime, les monstres ne s’en tinrent pas là: ils l’étendirent ensuite nue, à plat ventre sur un grand table, ils allumèrent des cierges, ils placèrent l’image de notre sauveur à sa tête et osèrent consommer sur les de cette malheureuse le plus redoutable de nos mystères” (6, p. 65).

Above quotation is also applied to Nicholas related to his attitude towards women further, without any change for the better in his character. He has not yet overcome his tendency to categorize women by means of the two totally inappropriate categories of the ‘madonna’ and ‘whore’. As we have seen, this categorization is mainly a product of Nicholas’ own created reality – mainly due to his personal preferences.

As we know, one of the main lessons that Conchis is trying to teach Nicholas is that not all of life's mystery can be explained, nor should be. At least this is the meaning that Conchis himself attributes to his own story of the Norwegian scientist Nygard:

"There had always been a conflict in me between mystery and meaning. I had pursued the later, worshipped the latter as a doctor. As a socialist and rationalist. But when I saw that the attempt to scientize reality, to name it and categorize it and vivisection it out of existence, was like trying to remove the air from the atmosphere. In the creating of the vacuum it was the experimenter who died, because he was inside the vacuum" (6, p. 410).

The third epigram used in the third part of the novel expresses nicely the rationalist attitude that is one of the fundamentals of detective work:

"Le triomphe de la philosophie serait de jeter du jour sur l'obscurité dont la providence se sert pour parvenir aux fins qu'elle se propose pour l'homme, et de tracer d'après cela quelque plan de conduit qui put faire connaître à ce malheureux animal bipède, perpétuellement ballotté par les caprices de cet être que dit-on le dirige aussi despotiquement, la manière dont il faut qu'il interprète les décrets de cette providence pour lui" (6, p. 567).

While looking at Nicholas's action, we can observe that his detective work is successful and at the same time is frustrating, because he is able to gather important information which helps him to find Alison again. (6, p. 583).

But Nicholas also makes himself accept the limitations of the detective work in the form of an awareness that "the obscurity of providence", to use de Sade's words, is never to be unveiled:

"That was the meaning of the fable. By searching so fanatically I was making a detective story out of the summer's events, and to view life as a detective story, as something could be deduced, hunted, and arrested, was no more realistic (let alone poetic) than to view the detective story as the most important literary genre, instead of what it really was, one of the least" (6, p. 552).

In conclusion, we should note that John Fowles both encourages an identificatory reading of his novel and frustrates them at the same time with the help of his intertextual strategies.

As it is known, postmodernist outlook is based on the feminine comprehension of the world. Postmodern philosophy prefers to look at the world not from the traditional men's point of view,

but from the view point of women who were less till 'yesterday'. The woman characters who played main role in this novel were Alison and Lily. The difference between these two literary figures defines the nature of their character. Alison is a simple girl and is presented as a representative of nature. But Lily is not simple like Alison, she is educated and mysterious. Actually, in the next paragraph I will touch this theme while analyzing the issue of reality.

One of the very interesting themes mentioned in "The Magus" is the issue of reality as I have noted in the description of the novel. In order to solve out the issue of reality we should pay attention to the fictionalization of the character Nicholas. If we read the novel attentively we can find 'fiction' inside the 'fiction'. One of these fiction is 'real', another one is 'unreal'. Of course, 'real' fiction is a whole novel by John Fowles. But the 'unreal' fiction is the one which fictionalized by Maurice Conchis. The main theme in the relation of 'real' and 'unreal' fiction is love. Nicholas's relationship with Alison started before he came to Greece. And their relation developed so rapidly even they were not aware of that. The main problem in their relation was the different point of view of Alison and Nicholas to this relation. While processes are going on Nicholas convinced himself that there was nothing else to be offered to him by Alison. But he failed, though he did not confess he fell in love with Alison. To my mind, Lily's outlook played major role in the relation between Nick and her. Lily speaks Greek, has information about classics and Shakespeare's literary activity. Also, her wide outlook on sexual side of relation draws Nick to her. While comparing, Nicholas persuades that he loves Lily, he falls in love with Lily. But this approach was not right. Because, Lily was the lover in 'unreal' fiction. Therefore, we can call her 'false' lover. As his lover was from 'unreal' world, it became difficult for him to identify his true self, and he tried to go away from this situation.

It would be better if we touch the term metafiction in our analysis. First, let's look through Hutcheon's definition which refers to this term:

"Metafiction as it has now been named, is fiction about fiction – that is, fiction that includes within itself a commentary on its own narrative and/or linguistic identity."

In "The Magus" metafiction is one of the principal points which draws the attention of the reader. The process of composition becomes more important than the text in this situation. And the major part of this 'play' should be played by the reader. Because, it depends on only a reader how to approach the text, how to analyze and how to understand it.

While going to the deeper of the issue of reality and illusion we are assured by the author once more that it is impossible to put a line between these two phenomena. It is very difficult to reveal what is real and what is unreal. Maybe for that reason we can come across with this opinion of Conchis:

“Will you forgive me if I ask you not to ask me questions?” (6, p. 85).

Actually, with the help of “The Magus” we get a chance to face the real world where we sometimes are one of the parts of the tricks, games or masks of the life.

Another postmodernist element used in “The Magus” is allusion. As other works of author this novel is also full of allusions. Firstly, let’s define the term allusion. M. H. Abrams defines allusion as a “brief reference, explicit or indirect, to a person, place or event, or to another literary work or passage”. Above I have mentioned about the issue of reality, and I explained it through fictionalization of the character Nicholas and on the basis of “real” and “unreal” world. But now, with the help of allusion I will try to explore this theme. In the Chapter 33, Lily recites parts from Shakespeare’s “The Tempest” to Nicholas:

‘Be not afeard; the isle is full of noises,
Sounds, and sweet airs, that give delight, and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometimes voices
That, if I then had wak’d after long sleep again: and then, in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me; that, when I wak’d,
I cried to dream again.’ (6, p. 204).

While reading *The Magus* we see that it alludes “The Tempest” by Shakespeare. Here we can find analogy between Caliban and Lily/July. The part above mentioned is from the *The Tempest*, from the Caliban’s speech who greets Trinculus and Stephanus, and in *The Magus* that person is Lily who makes greeting to Nicholas. With the help of this poem, Lily elucidates process what happened in Bourani. The last lines recited by Lily - “when I wak’d, I cried to dream again” are used to describe the situation of Nicholas like in *The Tempest*, situation of Caliban, i.e. Nicholas is afraid of waking up from the dream like Caliban was afraid of waking up in the world governed by Prospero. If we pay attention we can see that while Lily reciting the poem Nicholas acted as if he was

sleeping, it was like “fake sleep”. We can explain it in different way, like the issue of reality or the issue of fantasy. Actually, he falls in love with the world of Bourani, he likes there very much, but also he understands everything, he thinks is not so simple as it is seen. The world which he sees is not real actually, it is a world made by him, therefore he is afraid of to wake up from this dream. The theme of love, or the theme of ‘others’ can also be considered allusions. Prospero and Conchis, their magical power, the island where all these take place are the elements support the writing style of the author.

Conclusion

Modernism was denying traditions, stereotypes, philosophical approaches, historical past, etc. in every sense of the word, but postmodernism did not put away those traditions, philosophical approaches, historical past; contrary, postmodernism revalues the past and makes it possible for the reader. On the contrary to the modernist negative, postmodern negative which loves revaluing of the values takes out the seriousness with the help of game and irony, does not sacrifice the past to the future, and erases the borderline between old and new, past and future. And with this all achievements of mankind, also culture becomes undivided magnificent resource. And for this reason, Postmodernism is one of the main stages in the development of thought of world philosophy and literature.

The literary activity of John Fowles is irreplaceable in the development of the literary thought. It is really significant that he wrote several fundamental works in the postmodernist style. "The Magus" is a postmodern novel written by a prominent English writer John Fowles. "The Magus" can be considered postmodern in all meanings of the word, i.e. time is chaotic or circular, it is not rectilinear. Events happen in different time periods, though it is difficult to put an exact line between them. While reading the novel a reader can feel present time, past and future. The novel was written so professionally that you lost yourself inside it. From the view point of time, it should be mentioned that the author emerged the time periods so accurately that a reader did not feel the passage from one time period to another.

"The Magus" is a novel where reality and unreality combines. If we consider the novel as a fiction of John Fowles, we should also accept the fiction world created by Maurice Conchis. There is a fiction inside the fiction in the novel. The fiction created by John Fowles should be understood as a reality, but the fiction created by Maurice Conchis is an unreal world. The novel's protagonist – Nicholas likes to play with illusions, to live in the world created by enigmatic Maurice Conchis. At the beginning of the process, everything seemed very interesting to him. The situation, i.e. his playing with illusions is described by Ernst von Glaserfeld as follows:

"Of course the Godgame was played with loaded dice, but it was not the throws of the Magus, diabolical though they seemed, that drove Nicholas nearly out of his mind. It was the way he, Nicholas, interpreted the events. He himself had loaded the dice long ago by unquestioningly

accepting a naïve, commonplace view of the world. Like so many of us, he thought he knew what the world was like.” (8).

With the novel “The Magus” John Fowles showed us the possibility of creating of the world. He managed it by his ”Godgame” in the face of Conchis in “The Magus”. We also became a participant of this ‘Godgame’ while reading the novel, and while watching the destruction of the protagonist’s illusions. In the godgame Conchis has his aim, and he controls everything according to his plans, kind of script for his stage-management. It is also interesting that Conchis was described like a supernatural creature, i.e he was able not only create the world, but also to destroy it when he wants. John Fowles shed light on this matter in the preface to “The Magus”: “I did intend Conchis to exhibit a series of masks representing human notions of God, from the supernatural to the jargon-ridden scientific; that is, a series of human illusions about something that does not exist in fact, absolute knowledge and absolute power. The destruction of such illusions seems to me still an eminently humanist aim” (6, p. 10).

John Fowles used illusions in the novel masterly. He made use of illusions as a tool to help the reader to see “an experience beyond the literary”. Coming to the end of the novel the writer put more enthusiasm to the narrator to describe the situation of the Nicholas. In the last chapter of “The Magus” we become the witness of this process:

“The smallest hope, a bare continuing to exist, is enough for the anti-hero's future; leave him, says our age, leave him where mankind is in its history, at a crossroads, in a dilemma, with all to lose and only more of the same to win; let him survive, but give him no direction, no reward; because we too are waiting, in our solitary rooms where the telephone never rings, waiting for this girl, this truth, this crystal of humanity, this reality lost through imagination, to return; and to say she returns is a lie. But the maze has no centre. An ending is no more than a point in sequence, a snip of the cutting shears. Benedick kissed Beatrice at last; but ten years later? And Elsinore, that following spring? So ten more days. But what happened in the following years shall be silence; another mystery” (6, p. 645).

John Fowles gives enough attention to the all characters of the novel. Maybe, his attention to each detail made the novel more interesting. As it is known, the protagonist of the novel is Nicholas Urfe. But in spite of this fact, other literary figures participated in this novel also draw attention of the readers. The “magus” of “The Magus” Maurice Conchis especially is interesting one. The world

created by him seems real one. The author often use irony, one of the main elements of postmodernism, when the process is going on in the unreal world.

While reading and analyzing the novel, it happened to me that “The Magus” is a kind of novel where intertextuality found its usage masterly. It is possible to find intertextual relation between “The Magus” and three literary works directly, i.e. Shakespeare’s “The Tempest”, Sade’s “Les Infortunes de la Vertu”, and Charles Dickens’s “Great Expectations”. The similarities among the characters of “The Magus” and “The Tempest” give us a chance to make a comparison. Actually, the comparison among these works help us to see postmodern elements clearly. Though it was external intertextuality and the works were written in a different time period, the characters Conchis and Prospero accomplish each other cordially. These words could be said about Miss Havisham and Mrs de Seitas, and also about Nicholas and Ferdinand.

In “The Magus” John Fowles differentiated three main qualities refer to a mankind, such as freedom, responsibility and tolerance. Freedom is understood in the meaning which people accept that it is in their hands to determine their life. And it is in their responsibility whether they determine their actions right or wrong. In “The Magus” Nicholas’s world view restricts him to behave as an independent person, and indirectly it influences him to take his own responsibility. Nick blames the circumstance, not himself for happenings to him. The third quality mentioned by the author is tolerance. The protagonist of the novel showed his tolerance when he accepted other people’s concept of reality, i.e. he tolerated this process. In the preface to the revised edition of “The Magus”, John Fowles underlines the idea of tolerance with his comment about ‘correct’ interpretation.

“The Magus” is a constructivist novel. John Fowles used this element in his novel, and in this way he gave new shade to his novel. Barbara Rommerskirchen wrote about this issue, i.e. constructivism in her “Constructivism and Narration in John Fowles’ The Magus” as follows: “Constructivism attempts to define reality in a way that is independent of the questions of ontology. This idea is based on the constructivist conviction that we are not capable of making is omorphous representations of reality, but that we can only construct subjective models of reality. To what extent these models correspond to ontological reality cannot be definitely proved. As a consequence factuality cannot be a sensible criterion to evaluate human knowledge. Rather it is necessary to check the model of reality in question in terms of its viability and usefulness with regard to

everyday life.” Actually, John Fowles’ view to the concept of constructivism found its clear description in the author’s non-fiction book “The Aristos”:

“Neither the scientifically nor the artistically expressed reality is the most real reality. The 'real' reality is a meaningless particularity, a total incoherence, a ubiquitous isolation, a universal disconnection. It is a sheet of blank paper; we do not call the drawings or equations we make on the paper the paper. Our interpretations of reality are not 'the' reality, any more than the blankness of the paper is the drawing. Our drawings, our equations, are ultimately pseudo-realities, but those are the only realities that concern us because they are the only realities that can concern us.”

As it is mentioned before, several researchers dedicated their works to “The Magus”. Barry N. Olshen is one of them. He made parallel between “The Magus” and “The Aristos”, and he called “The Magus” ‘a self-portrait in fiction’ as in the subtitle of the first of the first edition of “The Aristos” – ‘a self-portrait in ideas’. With this comparison Barry N. Olshen showed that John Fowles’ principal ideas of philosophical reflections were unchangeable.

The reader of “The Magus” may find himself or herself as a participant of the novel. While getting inside the novel the author is forgotten – ‘death of the author’. Actually, this is one of the elements belongs to postmodernism. John Fowles masterly used this element. Sometimes it happens to a reader that he / she is a creator of this novel, and this feeling continues till the end of the novel. “The Magus” is a novel as if it has a magnetic power. Even after reading the novel a reader feels its impression on himself / herself.

There are some interesting opinions about the relation between modernism and postmodernism. According to Jean-François Lyotard, postmodernism is not the antithesis of the modernism, it includes modernism and exist as an implicit part of it. John Fowles also support this idea, but he also considers that in decisive moments postmodernism denies modernism. In his works he showed himself as a devoted one to postmodernism. Obvious example to this opinion is his “The Magus”, which John Fowles suggests his novel as a glass to the real life.

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